

MODERN

FEBRUARY • 1944 • VOL. 12 • NO. 2

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LITHOGRAPHY



OFFICIAL U.S.
GOVERNMENT PRINTING OFFICE

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Senelith Inks

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made from dyestuffs
treated with sodium tungstate
for better sunfastness
and are still leading
with their outstanding resistance properties

The Senefelder Company, Inc.

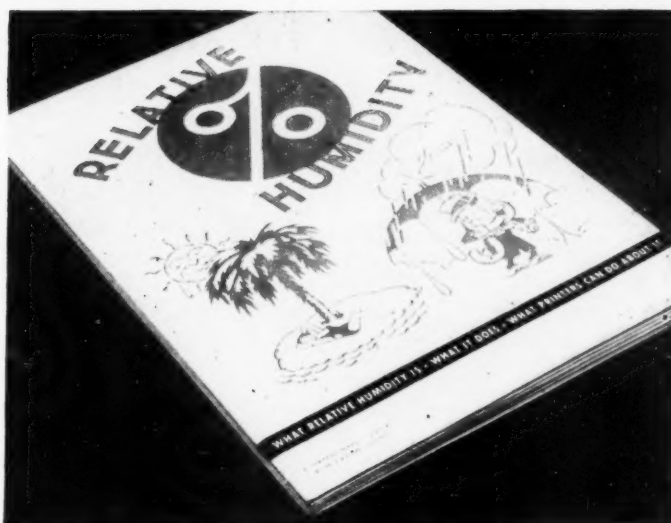
"Everything for Lithography"

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Two timely ways to AVOID FEEDING TROUBLES in changeable weather...

1 Get this free Hammermill handbook, "Relative Humidity." It tells how too-dry or too-moist air affects paper and equipment. It suggests easy-to-apply methods—timely right now—for adjusting your shop to sharp weather changes. These suggestions will help you keep your paper and presses in the best condition, ready to run with minimum trouble in any season of the year.



This instrument insures moisture content, controlled to within 1/10 of 1%, in the Hammermill papers you buy.

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► But whatever paper you use, write today for your copy of "Relative Humidity." It may save you press and feeding time, costly delays, dissatisfied customers. It's free.

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Please send me—free—the Hammermill handbook, "Relative Humidity."

Name _____

Position _____
(Please attach to your company letterhead) ML-FE

VELVA-TONE

Offset Blankets by Goodyear
**as True to Life
 as a Mirror**



★
 LET'S ALL BACK THE ATTACK
 WITH WAR BONDS
 ★

OFFSET printing on Goodyear VELVA-TONE blankets attains a new high in clarity and fullness of tone — thanks to more than six years of research by The Greatest Name in Rubber.

Engineered to your needs, a special rubber was compounded. The most faithful transfer of image comes from these qualities:

Stretch reduced to less than 1½ per cent, lifetime resilience, mirror-like smoothness free of pores and pinholes, chemical resistance to all inks and driers used in offset printing.

Equip your presses with VELVA-TONE offset blankets and see the difference. Make-ready time will be reduced. Embossing, debossing

and tackiness will be troubles of the past.

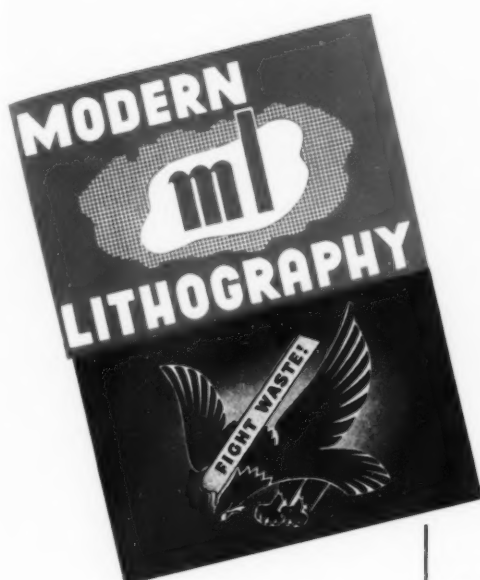
Goodyear VELVA-TONE offset blankets are available in a black or red face to suit the preference or experience of the printer. For complete information, write Goodyear, Printers Supplies Department, Akron 16, Ohio.

Velva-Tone—T. M. The Goodyear Tire & Rubber Company



GOOD YEAR
 THE GREATEST NAME IN RUBBER

MODERN LITHOGRAPHY



THIS MONTH'S COVER

Waste paper, containers, and displays accumulated in litho plants over the years, probably total many many tons. Lithographers who get every possible pound of waste paper into the salvage drives render a service to themselves, for salvage helps to stretch dwindling pulp supplies.

FEBRUARY, 1944
VOLUME 12, No. 2

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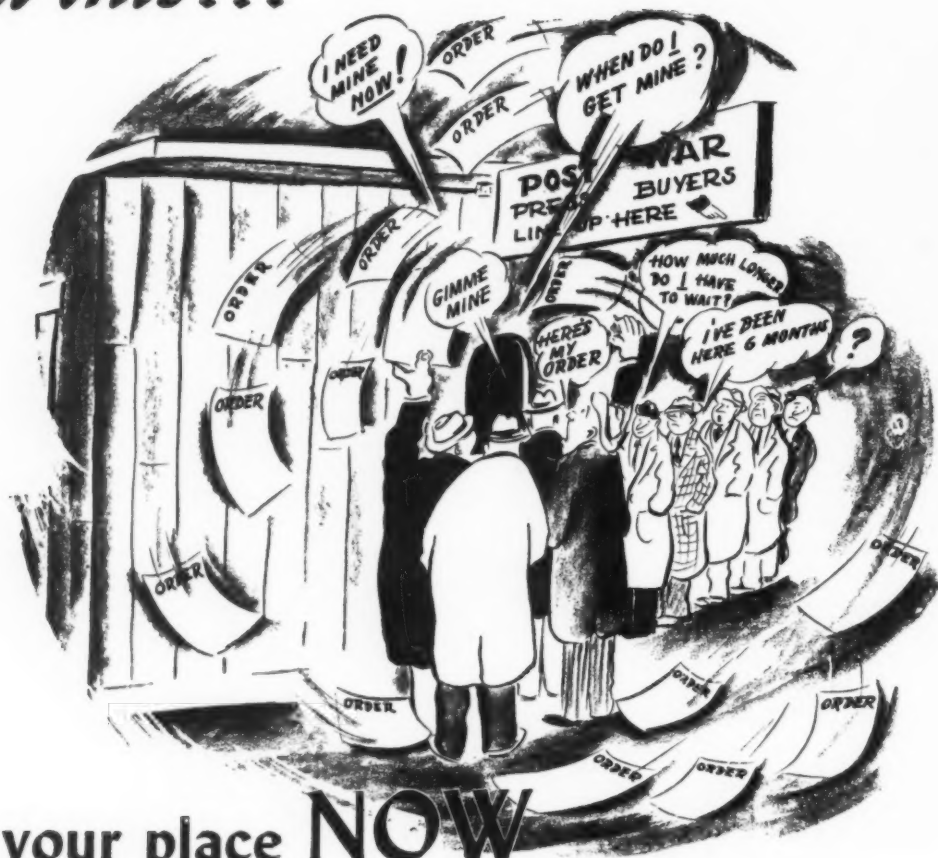
MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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WAYNE E. DORLAND, President; GRANT A. DORLAND, Vice-President, IRA P. MACNAIR, Secretary, Treasurer. Published monthly on the 15th by The Photo-Lithographer, Inc., Advertising and Editorial Office, 254 W. 31st St., New York 1, N. Y. Advertising rates made known on application. Closing date for copy—25th of the month previous to date of issue. Entered as second class matter at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Reserve your place **NOW**

Don't let V-Day catch you with inadequate press capacity, and a long wait in line for the presses you'll need for "tomorrow's printing." You sign no order now . . . but get a certified reservation entitling you to one or more specific presses when ready for delivery.

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Style C Kelly No. 1 Kelly No. 2 Kelly
Kelly Clipper Little Giant

OFFSET

Little Chief Chief Big Chief



ATF

American Type Founders

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It hasn't come to this-yet

... but all joking aside, it's a tough job to *find* envelopes today! Paper cuts are reflected in lighter weights and smaller sizes, with thumbs down on any type or feature that can be eliminated safely.

So . . . it pays to keep informed. Look ahead—a word to your customers at the *beginning* of a job may save many dollars and prevent much ill feeling at the end.

Look to U.S.E. for brief, authoritative interpretation of Government rules and regulations concerning envelopes. Look to U.S.E. for sound suggestions for better *use* of envelopes, and better envelope printing business for printers. Look to U.S.E. for continued quality—*always as good as the law allows*—with a guarantee that still means exactly what it says.

K-5

UNITED STATES ENVELOPE COMPANY

General Offices, SPRINGFIELD 2, MASSACHUSETTS

13 Manufacturing Divisions 5 Sales-Service Offices



Envelope Limitations is a good example of how U.S.E. gives you the low-down on Government rulings concerning envelopes. You doubtless have seen a copy . . . ask your Paper Merchant to make sure you receive *all* the U.S.E. bulletins.

U·S·E envelopes

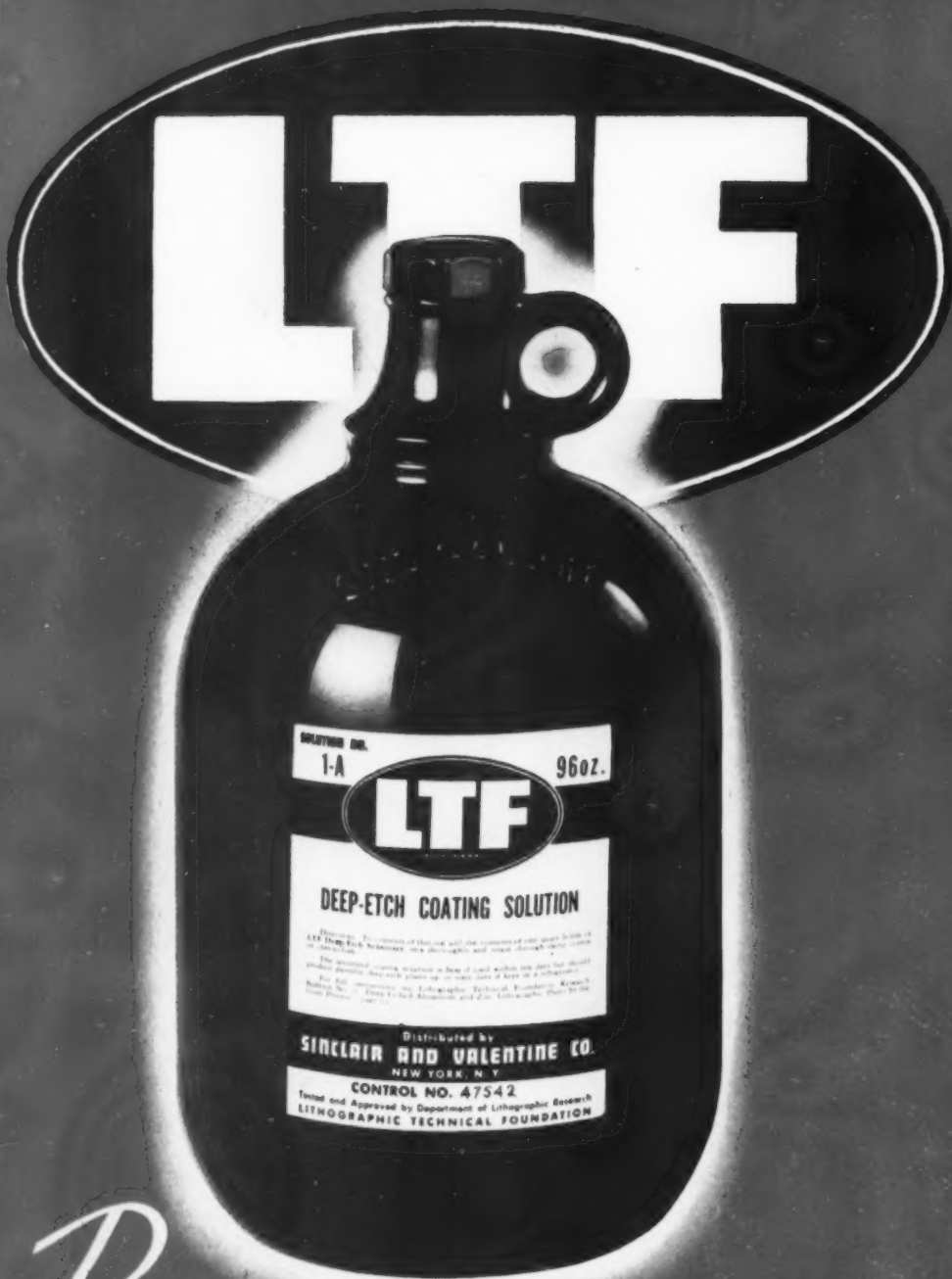


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FEBRUARY, 1944

7



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THE NORTHWEST PAPER COMPANY

MILLS AT CLOQUET AND BRAINERD, MINNESOTA

FEBRUARY, 1944



FIRST IN WAR..



"First in war, first in peace," might describe our nation as well as our first president, for under the incentive of individual enterprise America gained the world lead in peacetime industrial development and under the stress of war has maintained that lead. War is unnatural to peace-loving Americans but now the enemies of peace are again feeling the might of our enraged nation. American industry, peacetime builders of automobiles and farm machinery, radios and printing presses, is producing war materiel at unbelievable speed.

American lithographers have excelled in supplying the tons of printed material needed to carry on the war and have taken the world lead in technical developments and production methods. After the war this progress will lead to an even brighter future for the lithographic industry.

Let's All Back the Attack... Buy More War Bonds

Even though Hoe's manufacturing facilities are devoted to war production we are maintaining an intimate contact with lithographers so that Hoe Presses after victory will continue to play an important part in the growth of offset printing. It is not too early to plan your postwar equipment program. Hoe is eager to help in these plans.

R. HOE & CO., Inc.

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GREEN 2-W-70

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(ESTABLISHED 1870) DIVISION • GENERAL PRINTING INK CORPORATION

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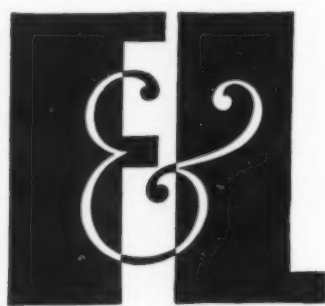
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TYPE-SETTING MACHINE—Consists of two units, a Keyboard and Type-Caster; sets type in justified lines in all sizes from 4 to 18 pt. Can also be equipped to make type up to 36 pt., and Rules, Leads and Slugs from 1½ to 12 pt.

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M-H OVERHEAD MOTOR-FOCUSING CAMERA—A specially designed all-metal camera, embodying many new and exclusive features. Special features and attachments include overhead method

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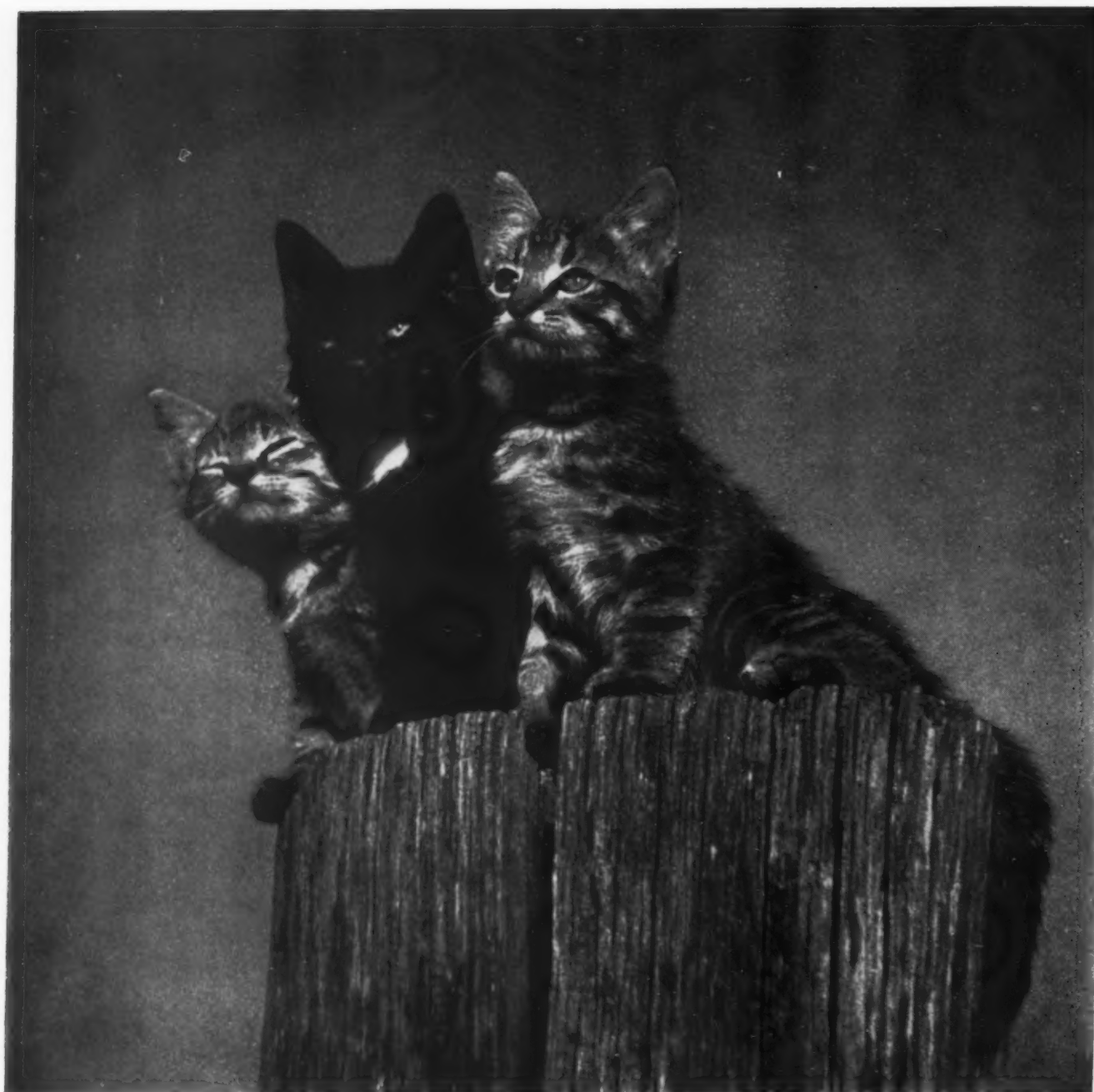


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Text set in Monotype Caslon, No. 37; Display set in Monotype Stymie Family



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THE high resolution so necessary for the best lithographic reproduction depends on several factors. The original subject contrast, the optical equipment employed, and the degree of exposure are all important.

. . . And so is the film you use.

Anso Reprolith Film is chosen by many lithographers for fine halftone work *because of its exceptionally high*

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Anso Reprolith comes in five types to meet your various requirements for line or screen, for black-and-white or color work. Specify Reprolith the next time you order film. **Anso, Binghamton, New York.** A Division of General Aniline & Film Corporation.

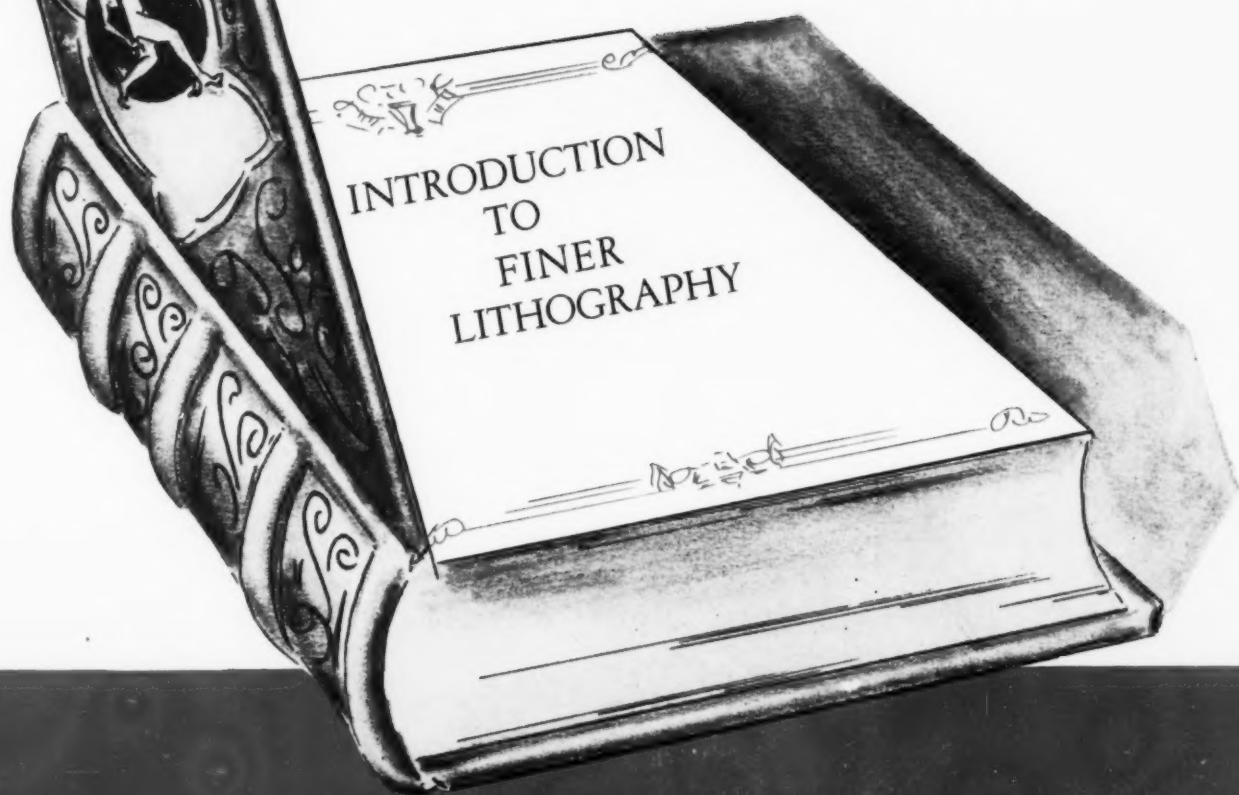
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REPROLITH FILMS

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First with the Finest***

MODERN LITHOGRAPHY



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Tons of paper leaflets, news items, photographs — millions of tiny booklets and miniature newspapers — are dropped day and night on enemy and occupied territory.

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But this is only a fraction of what paper is doing to win the war.

"See if it can be made of pulp or paper," is the order that goes out in a manufacturing pinch.

Very often, it can. Paper is even used at some bases for water mains. Waterproof paper holsters for rifles, paper camouflage, paper clothing for flyers — paper is doing hundreds of jobs it never expected to do, and doing them well.

Making a thousand miles of paper a day, as we do, we see new uses for paper and pulp developing every day. We feel certain that in the future paper will not only hold most of its gains, but will create new work for itself in fresh fields of peacetime industry.

Lets All Back the Attack with War Bonds



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Built into every Dayco Roller is the knowledge and experience of 37 years—the technical zeal which in one year called for 166,000 man-hours of research and experiment on just one synthetic rubber product—the practical follow-through which required 1,000 laboratory

tests and 1,200 field tests in the same period.

You can always be sure that the name Dayco—a Dayton Rubber trade mark—on every Renewable Surface Printing Roller is a guarantee of technical excellence and of service above and beyond that dictated by ordinary standards.

THE DAYTON RUBBER MFG. CO.
DAYTON 1, OHIO

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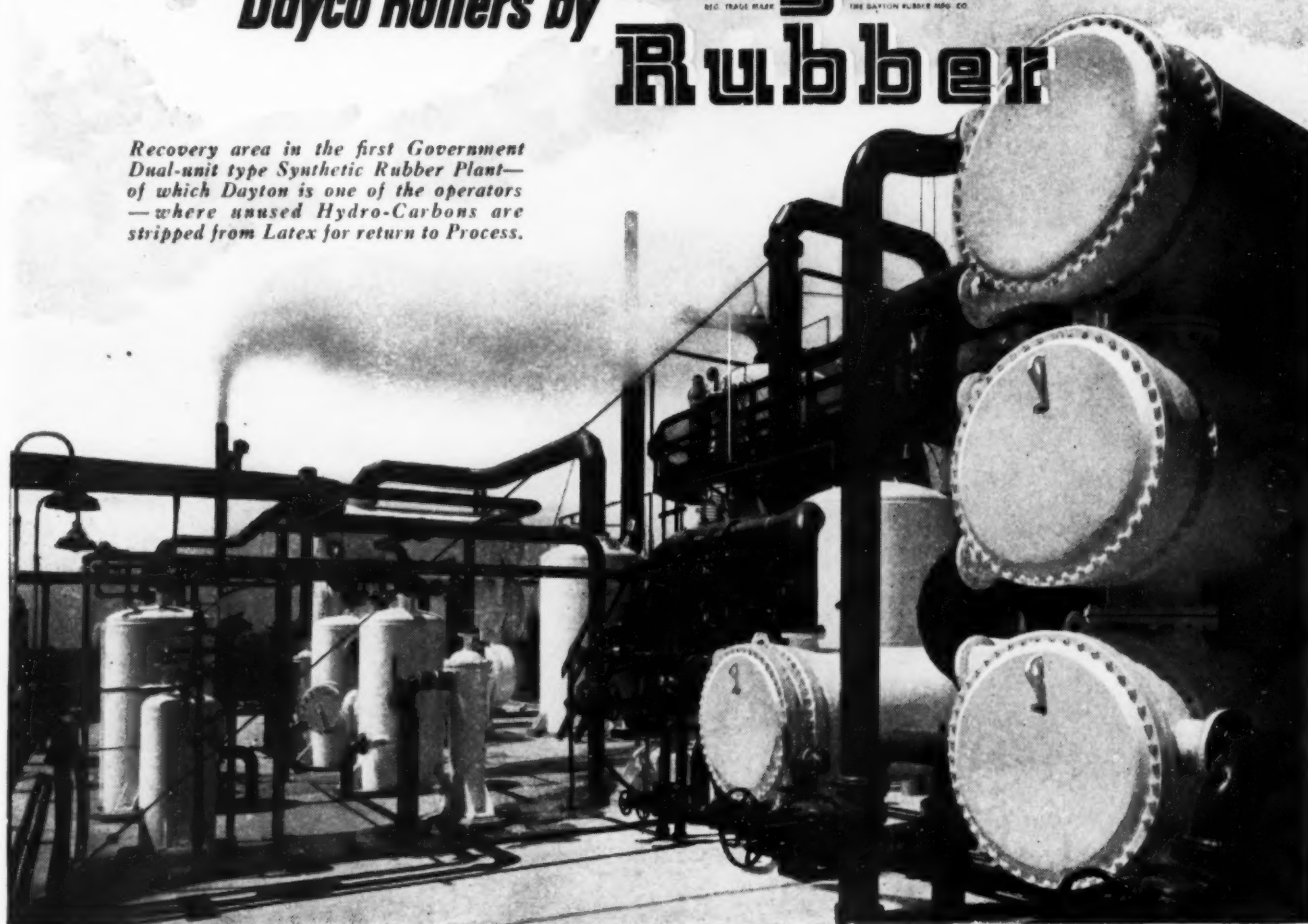
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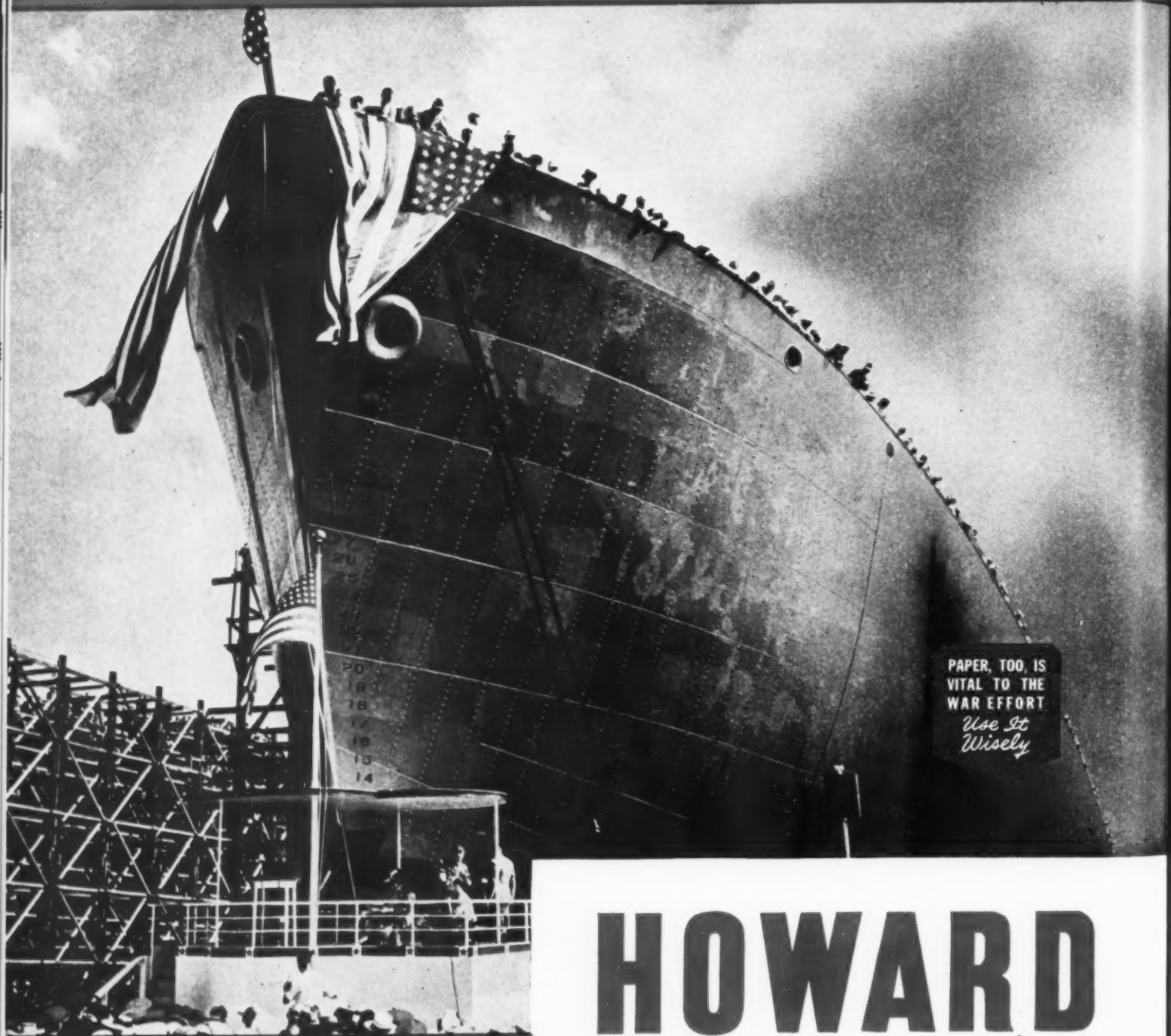
Dayco Rollers by **Dayton**
Rubber

Recovery area in the first Government Dual-unit type Synthetic Rubber Plant—of which Dayton is one of the operators—where unused Hydro-Carbons are stripped from Latex for return to Process.



LET'S ALL BACK THE ATTACK WITH WAR BONDS

Up to Our Bridgework...in Bridgework



Across an ever-lengthening "bridge of ships" is pouring the vast flood of supplies necessary to expanding our military operations abroad. And in shipyards on the Atlantic and the Pacific... on the Great Lakes and the Gulf... paper is playing its inconspicuous but important role in expediting the construction of these cargo carriers.

HOWARD BOND



"The Nation's Business Paper"

THE HOWARD ALLIED PAPER MILLS ★ ★ URBANA, OHIO

★ ★ ★ Back the Attack . . . Buy War Bonds ★ ★ ★

THE NATION'S DARKEST HOUR

Clad in the shining armor of determination, the soul of America emerged from the blood-stained snows at Valley Forge. Under the tutorage of Washington, LaFayette and Von Steuben, untrained, ill-clothed and poorly armed colonial levies became a disciplined army. Through hardship and travail, men of indomitable will and courage marched to triumph at Yorktown.



T. WYATT NELSON

don't give up!

Fight to hold today's customers—for tomorrow's business. Don't let them give up their *pre-war* point-of-purchase contacts on which their *post-war* business depends.

A customer who neglects to keep his name and wares before his trade during wartime may easily find himself "out of the picture" in peacetime.

It happened over and over again during the last world war—try not to let it happen to your customers—sell them point-of-purchase displays now.

LET'S *All* BACK
THE ATTACK

SACRIFICE and LEND



BUY AT LEAST ONE
Extra WAR BOND



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FEBRUARY, 1944

19

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E. H. WALKER SUPPLY CO.	Washington, D. C.

HARRIS • SEYBOLD • POTTER COMPANY

CHEMICAL DIVISION

C L E V E L A N D 5, O H I O



A Straw Through the Trunk of a Tree!

A tornado is a whirling, swirling spiral of wind, strong enough to pick a piece of straw out of a field and drive it through the trunk of a tree.

Inflation is very much like a tornado, and every bit as destructive. It, too, is a spiral — a whirling of wages and income in a futile attempt to catch up to rising prices.

But inflation can be deflected. 1. By buying only what you need. 2. By shunning black markets. 3. By paying off old debts and not making new ones. 4. By supporting higher taxes. 5. By not asking more money for the goods you sell or for the work you do. 6. By buying more War Bonds and holding those you've bought. 7. By saving money. *And by helping Uncle Sam sell these seven points to the Nation!*

"Paper Makers to America" is working tirelessly to produce enough Mead, Dill & Collins, and Wheelwright papers for today's essential needs. It's an uphill battle against shortages, restrictions, and unprecedented demand. But resourcefulness can win, and Mead Merchants the Nation over will do their utmost to help you tame the tornado of inflation.

U. S. WAR SAVINGS BONDS: *The Best Buy in Paper Today!*

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

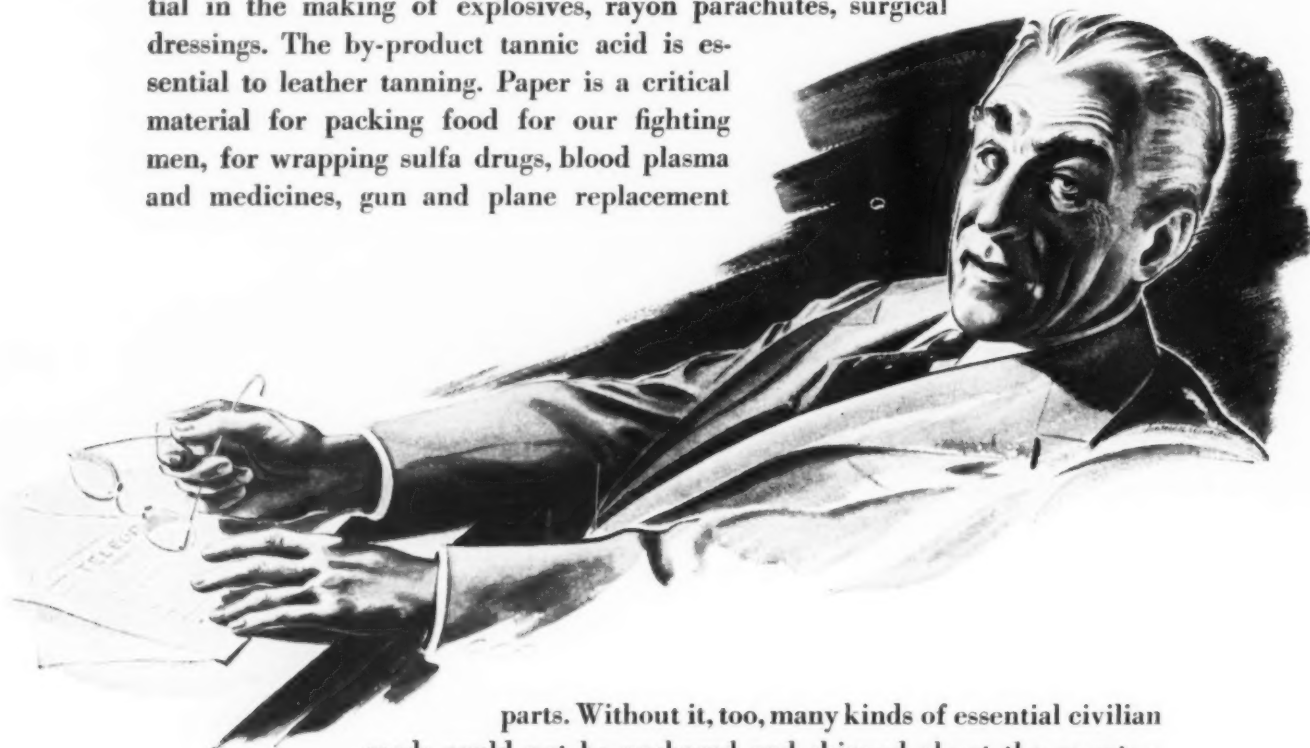
THE MEAD CORPORATION

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • PHILADELPHIA • BOSTON • CHICAGO • DAYTON • KINGSPORT
DILL & COLLINS INC. • WHEELWRIGHT PAPERS, INC.



This PAPER CRISIS is *YOUR* Crisis!

Overcome any idea you have that the shortage of pulp and paper is merely the bad luck of the paper industry! Deprived of pulp and paper, America could lose this war in no time! And that would affect YOU and everybody else! Pulp is essential in the making of explosives, rayon parachutes, surgical dressings. The by-product tannic acid is essential to leather tanning. Paper is a critical material for packing food for our fighting men, for wrapping sulfa drugs, blood plasma and medicines, gun and plane replacement



parts. Without it, too, many kinds of essential civilian goods could not be packaged and shipped about the country. Thousands of men are leaving the woods for military service and for high wages paid by war plants. Reserve supplies in wood yards already are exhausted. Mills operate short time. Paper stocks dwindle. The effect of all this soon will be felt on every front, unless the seriousness of the situation is recognized and the trouble corrected. This crisis is *your* crisis. Wire your Representatives and Senators today and urge action to assure the uninterrupted flow of pulpwood for victory!



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

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EDITORIALS

THERE is one phase of postwar operation, which, no matter how elaborately conceived and planned, may be undermined today, before it ever reaches the postwar stage. This is the retention by lithographers and the expansion of present accounts. In a seller's market, accounts are easy to get and hard to lose, in many cases, regardless of how they are handled.

This situation, and the attitude of litho salesmen which sometimes results from it, are discussed in a humorous vein in the article in this issue, "Must Good Will Go To War Too?". While this is obviously a satirical article, nevertheless, the fact that it springs from the thinking of one who has been buying printing in volume for many years, indicates that it contains a lesson for salesmen.

Salesmen today face a difficult situation, pressed on the one hand with demands of buyers, and on the other with not enough materials or press capacity for all. But, in our opinion, the way this situation is handled today will have an immeasurable effect on whether the account is maintained in non-war markets. Good will should never be sold short, even in a seller's market.

ANOTHER postwar job which must fall largely on litho salesmen, and on sales promotion work, is the task of showing accounts the importance of maintaining their advertising budgets after the "easy money" stops flowing. Many firms are currently spending their first money on advertising, and have the idea that an advertising budget is a form of luxury, in which you engage only when you are selling so much volume that you feel you can afford it. Advertising is not a luxury and probably never will be. Advertising is an integral part of modern business, a method, and the only method, of conveying a message to the public, a force which has proven time and again that it can create markets and sell products. Selling products is what makes

jobs, and making jobs seems to be what most of us are worrying about in the postwar period.

Let's not sell advertising short, either.

ONE group which has tackled the problem of making postwar jobs is the Committee for Economic Development headed by Paul Hoffman, president of the Studebaker Corporation. A great amount of work has already been accomplished in the organization of state, county, city and town plans. Surveys of the situation have already been launched. The committee sees the problem as one requiring the employment soon after the end of the war, of 54 million persons now in the armed forces and in industry dependent upon the war. Some trade associations are already working along these same lines, and the National Association of Printing Ink Makers has already announced its intention of integrating its work along this line with the work of Hoffman's committee. It's a real problem and the way it is solved must necessarily control the future volume of lithography. For all printing and lithography rises and falls with business and industry in all other fields.

WHEN we hear of further curtailments of products that go into the manufacture of printing and lithographic inks, the first impulse is to think in terms of ink shortages. But once again, as it always has, the ink industry assures us that the recent restriction of chrome pigments for ink manufacture will inflict no shortage of yellow ink on us. As in the case of every restriction on ink manufacture up to this point, the ink makers have managed by substitution of other ingredients, based on continuing research, to keep the ink volume ahead of the demand. It is one of the very few lithographic essentials that has not been a headache to lithographers at some time during the war.

Must Good Will Go to War Too?

A printing buyer—with tongue in cheek—lampoons the struggling litho salesman

by

A. G. MENGEL

WE are hearing a great deal now about the postwar sales programs and the enlarged postwar markets for lithography. But, from the buyer's viewpoint, it seems that many graphics arts sales departments, although working under extreme handicaps during the war, are missing the boat today, right now, even while they plan for the future.

However, before we go into the broad problem of the wartime relationship of the lithographer with his customers (from the customer's viewpoint), let us first state that now, as over the years past, we have high regard for the litho representatives who call and we respect their ability and judgment in matters of lithography. However, about the paragraphs to follow, we don't feel that we should go as far as to say, in the idiom of our own trade, "any resemblance to actual persons or places is purely coincidental."

Just for the fun of it, we have classed litho salesmen into several groups for easy reference. First let's start off with the

Pessimistic Salesman

He walks into the office with all the cares of war on his face, and by way of introduction tells the buyer of the innumerable insurmountable prob-

(Miss Mengel during the last 23 years has bought \$12,000,000 worth of printing for Paramount Pictures in New York. At present orders for half to three-quarters of a million dollars go across her desk every twelve months. Prior to her present position she was purchasing agent for the old Carey Printing Company which printed such publications as *Vogue* and *Vanity Fair*. Needless to say in spending over half a million dollars a year for lithography and printing, she has ample opportunity to study printing and litho salesmen. In this article, "with her tongue in her cheek," Miss Mengel lampoons these men in whose hands rest much of the potential volume of the lithography of the future.—Ed.)

lems that beset the lithographer. He's gloomy about the possibility of ever getting out any of the work for you. He's dead serious about his problems and is completely doubtful as to the outcome of it all.

Now if he were bringing the first word of the lithographer's plight to the buyer, then the buyer would be glad to learn the facts. But intelligent buyers of lithography today know of the shortages of manpower, of paper, of materials, know of the extra load being carried by too few machines. Buyers have heard this story for a long time, and are seeking help from the litho salesman. They don't want the salesman's troubles brought in and dumped on their desk. The buyer's task is to get the job out, and we certainly need the salesman's help



TYPE 1 Pessimistic Salesman

these days to do it. Are printing buyers to become wailing walls for salesmen?

Now let's take a look at the

Indifferent Salesman

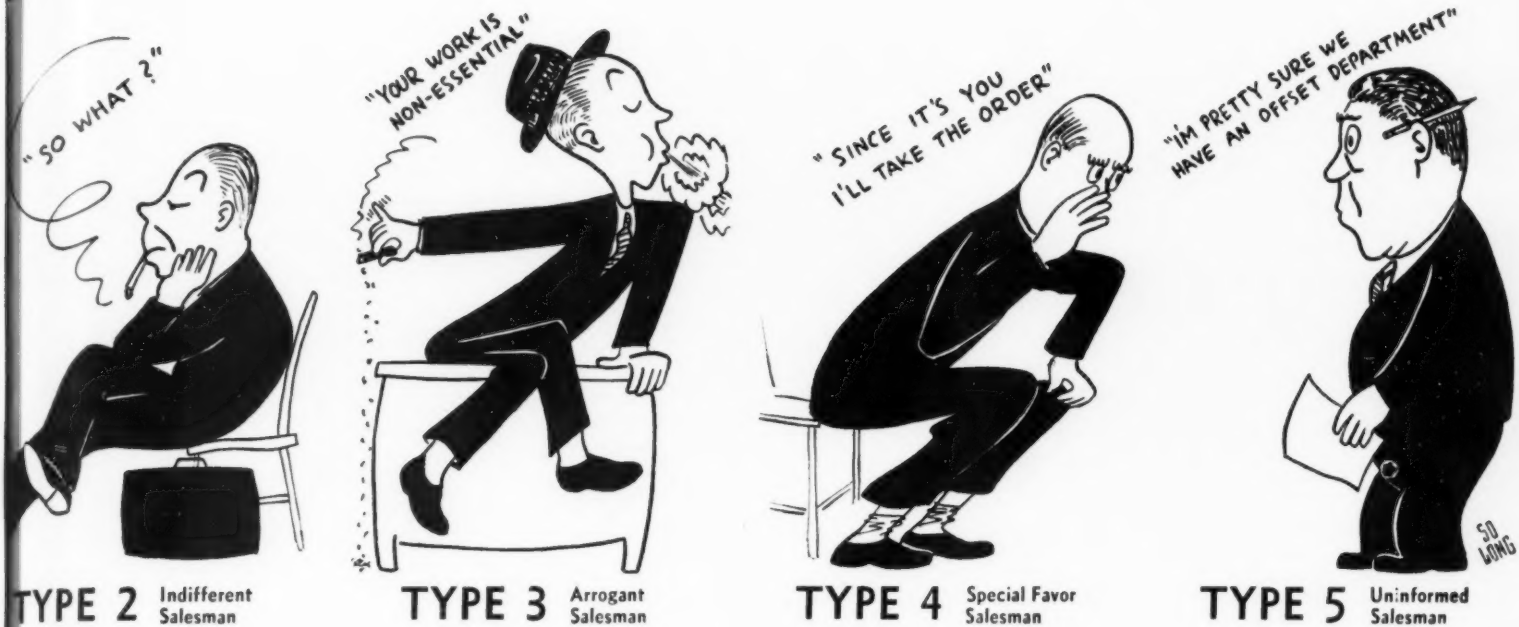
He shuffles into the office and flops into a chair. His handshake is a little on the fishy side. His indifference overwhelms you. We think maybe we should take him out and buy his lunch. The best thing about him is that he *doesn't* tell us "there's a war on." He plainly doesn't care whether he gets your order or not, nor does he mind letting you know it.

The buyer can easily understand at present why a litho house might not want to take a job. There is nothing difficult about grasping that. But the salesman is usually the only contact between buyer and lithographer, and the salesman's attitude is naturally assumed to be that of his firm. Even though the buyer can readily understand the reasons why a brush-off can be justified, yet it smashes an elementary principle of public relations. After all, in a seller's market, a salesman's chief job becomes one of public relations.

Equally abusive to the principles of public relations is the

Arrogant Salesman

"We don't want your work, we don't need it," he says, as he blows



expensive cigar smoke in your face. "Our plant is working at capacity on important war work and we can't bother with your job." This salesman, when he does condescend to bid on your job, often doubles his price so he's sure he won't get the order.

Probably most buyers will agree that what they want is help to get their work out. Buyers have to produce for the advertising departments just as salesmen and everybody else have a job that must be done. Most buyers will agree that essential war-time printing must come first. They want it that way, for there are few of us who do not have a very personal interest in getting everything needed to the service men doing the job. But at the same time most buyers know that few printing or litho plants are working 100 per cent on direct war contracts all the time. Buyers want help, not arrogance. Arrogance is one of the quickest ways to get on a buyer's all-time black list.

A species that is becoming more common is the

Special Favor Salesman

It's a seller's market and this fellow knows it. He lets it be known that any order he takes is a special favor to the buyer and in return it's no more than right that the buyer should ply him with theatre tickets, and a

lunch now and then. He'll put these buyers in their place. They'll get down on their knees before he will let them snatch the crumbs from his table. During the course of the conversation he may edge over and whisper that he thinks maybe he can get his firm to take the job. Anyway, as a special favor, he'll try awfully hard.

Now he's coming close. At least he is offering to be helpful. He's going to help the buyer get the job out, which is what we are interested in. However, he spoils it by his obviously phony "since it's you I'll see what I can do" attitude.

A carryover from pre-war days is the

Uninformed Salesman

His case is unfortunate—for often he isn't arrogant, or indifferent, or pessimistic. He wants the order and wants to get it out for you on time. But he is shackled by his lack of practical knowledge. He doesn't know the litho process, he never was trained correctly in the first place. But now, added to that, he has no idea of the capacity of the plant he represents. Delivery dates are difficult enough to meet in these times, but he hasn't a ghost of an idea how long your particular job might take, even in normal times. He doesn't know for sure what papers are being made now, or what

his firm has in stock. He has no practical idea about what government restrictions are in effect, or how they apply to the job at hand.

He's willing to help, however, so the buyer has to hold his hand while every problem is ironed out by his office.

Last of all there is the

'Phone Man

He's the substitute for all the salesmen who are now in the armed forces, and he's in a tough spot. He tries to deal with customers who call in for advice, help, complaints, and for those who have orders to place and nobody to call on them.

The tribulations of such a task must indeed be legion. Here again it is a job, not of selling, but of public relations. The trick is no longer to try to get the order but to try to hold the customer's good will until that inevitable day when the trick is to get the order. We believe a common fault here is that the litho firm moves someone in from the shop to handle this important task, instead of assigning it to an executive, who is skilled in handling customers.

We have opportunity to talk with many salesmen, and we are glad to report that they do not all fall into one of the above classifications. Some

(Continued on Page 69)

COLOR PAPER

Principles of the new Ansco Color Paper and its applications to the lithographic process

by GLEN C. BULL

(This article is presented here not only as a process currently contributing to the production of war maps and manuals but as a process which will find practical application for the lithographic industry in the period following the war.—Ed.)

THERE have been many announcements of new graphic arts products to be made available for the postwar era, and one of these, a direct color printing paper by Ansco, is already being used by firms in the lithographic industry, especially in the production of maps. The product is known as Ansco Color Paper and is manufactured by the Ansco Division of General Aniline and Film Corporation, Binghamton, N. Y.

With this direct color printing paper natural color photographs can be made with little more effort than is now necessarily applied to the developing and printing of black and white photographs. *The color paper can be exposed and developed in the users' own darkroom.* Prints are made from three color separation or multi-line negatives or from complementary color negative film, by making consecutive exposures through the standard set of Wratten tri-color analysis filters F, N, and C4. In exposing it is desirable to use a constant light source which is regulated by a voltage stabilizer.

Structure of the Paper

Ansco Color paper is of an integral tripack structure in which each of the three superimposed layers are sen-

sitized in manufacture to blue, green, and red light, which are the basic component portions of visible white light. After the paper has been exposed and upon development in a special color forming developer, each emulsion layer forms a color complementary in hue to that color for which it had been originally sensitized. These three colors are yellow, magenta and cyan and are commonly known as the subtractive primary colors. When mixed or combined in their proper proportions they form nearly all other colors met with in practice. Thus practically any color or combination of colors may be formed on Ansco Color paper by modification of the exposure time and the filters which are used. (Figure 1).

This principle of color formation is known theoretically as subtractive color synthesis. It is the same principle which is employed in the manufacture of Ansco Color film, Kodachrome film and Kodacolor film as well as all other subtractive type color products.

How Colors Are Formed

The inherent difference between these various subtractive color processes is the manner in which the actual color is formed within the integral layers. Generally the method used differs with each manufacturer of photographic products.

In many present subtractive color processes the color primaries are formed by a process known as dye-

coupling. Dye-coupling is the formation of a colored compound from a dye-forming substance which is reacted upon by the oxidation product of the color developing agent during development of a silver image. Developing agents most commonly used are paraphenylenediamine derivatives. Dye-coupling methods are of two distinct types—there are dye-coupler compounds which are incorporated in the film emulsion during manufacture, in which the colors are brought out only by reaction with a special developer, and there are dye-coupling

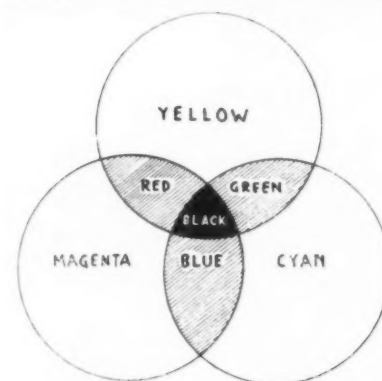


FIG. 1—Theory of subtractive color formation as used in Ansco Color Paper.

Blue sensitive layer which forms yellow
Yellow filter layer which disappears upon development
Green sensitive layer which forms magenta
Red sensitive layer which forms cyan
PAPER BASE

FIG. 2—Layer construction of the color paper showing the layer sensitivity and colors which are formed upon color development. (Greatly enlarged.)

developers in which color-forming substances are present in the solution of the developer along with the developing agent.

The first type of color forming process is employed to form color in both Ansco Color paper and Ansco Color film. The latter type of coupling reaction is the method used to selectively form the primary colors within the layers of Kodachrome film.

In each instance where there has been an original exposure on Ansco Color paper, a color will be formed by combining the ingredients incorporated within each layer with the reaction products of the developer. This step is completed in one operation, and silver and dye are formed simultaneously. The silver is later removed leaving within the paper layers a pure insoluble dye image. The advantage of placing dye forming substances within each emulsion layer are numerous, but the outstanding advantage is that the lithographer is thus able to develop his own color film and color paper with little more than the conventional darkroom equipment and effort.

The process of dye-coupling while not new is nevertheless ingenious and much tedious research has been

necessary to perfect the correct dye formers in order that there could be no wandering of the dyes from layer to layer.

Exposing Ansco Color Paper

As in the case of Ansco Color film, Ansco Color paper is balanced for a certain color temperature. The correct balance is for 2950° K.—and light sources of this particular color temperature are recommended as an exposure medium although they are not absolutely necessary. In addition, the emulsion speeds of each of the three layers of Ansco Color paper are related to one another in order to more easily obtain the correct exposure. This information appears on each package of paper. For example the ratio of each layer at 2950° K. usually follows a pattern of the following type:

Filter Used	Filter Exposure Ratio	Color Formed
Blue C4	1.2	Cyan
Green N	1.0	Magenta
Blue C4	1.4	Yellow

The worker who is not familiar with the speed of Ansco Color paper must determine the exposure by making a simple preliminary test under

his own shop conditions, in order to determine the proper printing time. From three color separation negatives or from complementary or line negatives, a test exposure is made with the green filter negative through the green (N) filter, and the color paper is then developed in a black and white developer (Agfa 125 diluted 1:1) for two minutes at 68° and short stopped and fixed in the conventional black and white manner. The exposure necessary for an acceptable black and white print as determined by the operator is then in direct ratio to the blue and red filter factors as indicated on each box of color paper. Thus the correct exposures as well as correct color balance can be calculated with reasonable accuracy. For example if the exposure time through the green (N) filter using the green separation negative were 10 seconds for an acceptable black and white print, that same exposure time would apply for exposing the color paper. The blue filter exposure then would be 12 seconds and the red filter exposure 14 seconds—providing the ratios were 1.2 to 1.0 to 1.4. Ratios of this type would not apply if the light source were not approximately 2950° K. If the color temperature were instead 3200° K.

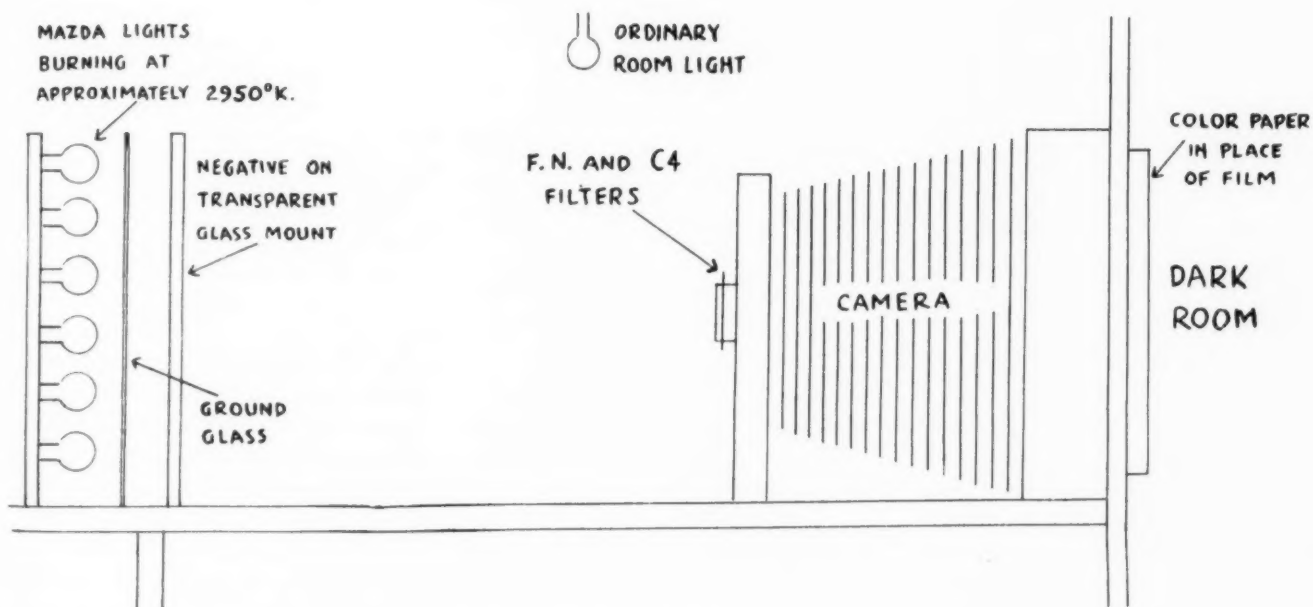
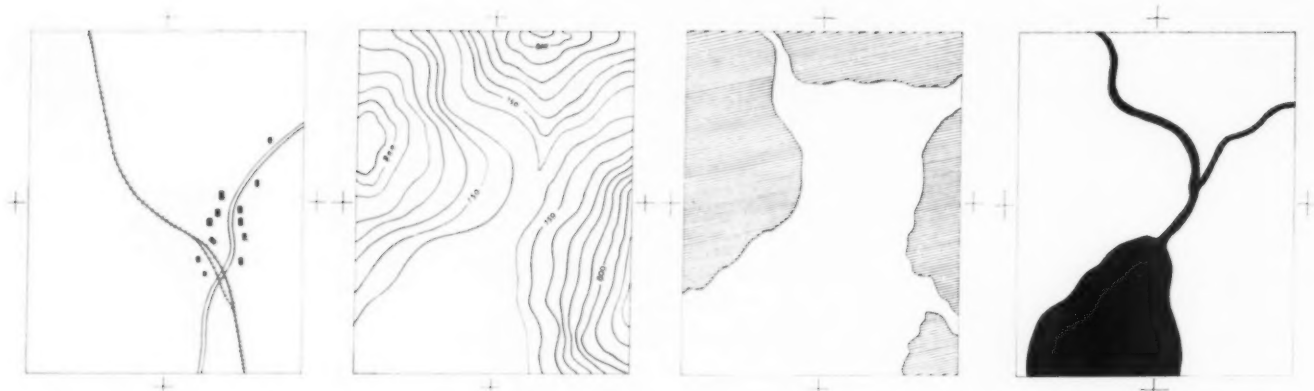


FIG. 3—Method used to register line negatives for selective exposing of Ansco color paper.



Works of man—black plate. Black is formed on Ansco Color Paper by exposures through all three filters F, N, and C4 using the filter ratios supplied by the manufacturer.

Contour lines—brown plate. Contour brown is formed by combining 60% yellow (blue filter exposure) 30% magenta (green filter exposure) and 10% cyan (red filter exposure).

Wooded areas—green plate. Green is formed by selective exposures through red and blue filters which form cyan and yellow. Cyan and yellow when combined form green.

Water areas—blue plate. Blue is formed by selective exposures through the green and red filters. Green filter forms magenta; the red filter forms cyan. Combined they form blue.

As a simple means of illustrating the preparation of a typical map the above illustrations have been used. While Ansco color paper at the present time is used primarily for map proofing and industrial color line drawings, the lithographer will find its greatest application in the postwar era for color halftone proofing.

or 2800° K., one being more blue and the other being more red in color temperature, it would naturally alter the blue or red filter ratios as listed by the manufacturer. However, it should be stressed that ratios for a lamp burning at other than 2950° K. when once established could readily be converted so as to apply to any box of color paper purchased.

Exposure should be made through a voltage regulator and if possible a timer apparatus should be used to insure correct exposure timing for each print. This is very necessary if duplicate prints are to be made and where accurate color reproduction is essential. By adopting these suggestions very few variables are introduced and the exposing and developing of color print is conducted as systematically as possible. (Figure 2.)

Developing of Ansco Color Paper

The developing of Ansco Color paper is simple and the total time to develop and wash one print is approximately one hour. As many additional prints as convenient may be processed in the one operation.

Chemicals necessary for developing are provided in package form by the manufacturer and can be prepared quickly. Their keeping qualities are quite good.

After exposures have been made through the three filters the print is developed in total darkness for a period of 10 minutes in a special

color-forming developer. The print is then placed in a combined short-stop and hypo-clearing bath for 5 minutes after which the lights can be turned on in the darkroom and each succeeding step then carried through to completion with the print in full view of the operator. Following the first clearing bath, the print is washed in running water for 15 minutes and then bleached for 5 minutes in a bleach bath which converts all of the previously developed silver into silver bromide. After the bleach, a 5 minute wash is necessary before placing the print in its final solution, a 5 minute hypo bath. The print is then washed, ferrotyped, and dried.

From the previous description it will be noted that little effort is necessary to develop a sheet of color paper.



Composite—Instead of a composite proof in only one color as shown above, proofs can now be made in the actual colors as they will appear in the finished map.

The main factors which must bear constant consideration are the maintaining of the correct developing time and temperature, (68°) in reasonably fresh solutions.

Equipment Necessary

The equipment necessary to make a continuous tone color print or a color line drawing is not more than that which most lithographers have at the present time. In addition to a fixed or semi-fixed light source which should burn at a constant color temperature of 2950° K., a set of Wratten filters F, N, and C4 are required. These filters should be placed over a bracket so that they may be adjusted easily over the light outlet. A good manually operated voltage control is essential and may be supplemented by an automatic voltage stabilizer. In addition an automatic timer is a very valuable aid.

For multi-colored line, wiring or other industrial diagrams, three color separation negatives in which two or more negatives are used to obtain the final print, a registration device is necessary to register each film or plate negative in the exact position while each of the necessary exposures are being made. The registration of negatives or plates does not present a problem since the manufacturer has designed a method of punching and registering negatives in order that they will fall in exact register for multi-

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THIN PAPER

Practical pressroom pointers
for handling lightweight stocks

By Theodore Makarius

UNDER the increasingly urgent need for paper conservation the running of light weight paper will become common, but until pressroom employees become familiar with handling lighter weights, the result may be more waste than ever. Of course many times we wish we could pull a fast one, like some of the pressmen in the old days, who would "bury his grandmother" or at least develop a case of sickness whenever he saw a difficult job coming through. By taking a few days off he knew that before he returned, someone else would have the job finished. Today the job must wait for the man, for there are too few men available.

When we have to struggle through a job we seldom accomplish much, but any kind of paper can be mastered if the problem is studied and handled intelligently. The proof of this is that no matter what kind of paper you get or how impossible it seems, someone else, somewhere, is running it successfully.

One way to tackle the job is to start analyzing the situation, check the ma-

chine, make the adjustments required for the particular stock at hand, and study the stock. Let us say for example that you have a large sheet of very thin paper and the register on the job is important. The first thing to do is to observe the paper in the pile. (1) Does it have two good trimmed sides?, (2) Are all the sheets the same size?, (3) Is the back end of the sheet curled down?, (4) If you have a feed roll type press, does the gripper edge of the sheet bow, either convex or concave?, (5) Does the paper in the pile lay flat? All of these points are important in turning out a good job with minimum difficulty.

ANY of the above conditions can be rectified if there is a desire to do so. Having the sheet trimmed on the gripper and side-guide is necessary, for good register cannot be expected if the edge is either feathered or out-of-square. On three point guide mechanism the sheet must be in contact across the entire width of the guide which is only about one and

one-half inches. The lighter the weight of the sheet the more important is this point.

The sheet when in the guides should be exactly square with the cylinder. This means that the gripper margin is the same from one side of the press to the other. If there is more or less gripper on one side or the other the sheet will touch one side of each guide harder than the other side and the paper may be nicked or broken. This will prevent the side-guide from pulling the sheet over on succeeding colors.

It is also important that the sheet be parallel so that it does not crowd when passing the side-guide as this will cause wrinkling. This will happen when the gripper bite on the side-guide side is greater than on the off-side.

Another important step is the setting of the clearance in both the front and side-guides. For best register this clearance should be set so that a three point or .003 inch strip of paper can be drawn through between the

(Continued on Page 69)

THE WAY IT LOOKS IN



Washington

THE first 1944 issue of MODERN LITHOGRAPHY brought to the trade the complete details of the thorough overhaul job done by WPB on the limitation orders governing the printing and publishing industry. Some observers believed that the completeness of WPB's job meant no more orders for a period. The order mill, however, continues to grind, even if at a reduced pace.

The most important of the regulations issued are those which set forth the grounds and procedure for the filing of appeals for relief from the Book Order L-245, Magazine Order L-244 and Newspaper Order L-240.

It is made clear in the magazine regulation that in every instance where additional tonnage is recommended, the amount will be computed on the basis of economical usage of paper, not only in the magazine for which the appeal was filed, but in all others issued by the same publisher. Ex-quota paper will be denied to the extent that the publisher can meet his requirements through paper conservation methods, as reduction in the basic weight of stock used, elimination of bleed pages, reductions in margins, etc., these conditions applying to all magazines of the publisher appealing.

The order further outlines procedure as to how appeals are submitted, and the form of appeals. A feature hitherto not contained in previous orders is that appeals, when granted, shall become a public record of WPB and subject to inspection by interested parties.

Book Paper Appeals

The appeals procedure for books follows very closely that of magazines as to base period hardships having already been adjusted and not furnishing the basis of further appeals. Grounds on which appeals will be considered include: (1) Establishment of quotas for "occasional" publishers who do not use paper every year and who used none in 1942; (2) increased need for religious or instructional publications required by the Armed Forces; (3) the same provisions as the magazine order for unforeseen conditions constituting extreme hardship.

In the case of both of these orders the appeals procedure is the same, by letter, and the Administrator may deny an appeal in the first instance, in which event a re-appeal may be made to the Appeals Board. The Administrator in neither case will have the authority to grant an appeal, this being reserved to the Appeals Board which, it is believed, acts upon the Administrator's recommendation. Appeals granted, with all papers submitted, become a public record subject to inspection at the offices of WPB.

Commercial Printing

No appeals procedure has as yet been announced for commercial lithographers, but it is understood that the Printing and Publishing Division, in response to requests of various trade associations and firms within this field, contemplates a recommendation to this effect.

It appears, from what can be learned of production figures, that the industry, despite the 75 per cent restriction, is going to be fortunate if it can obtain this amount of paper consistently throughout the coming year. In the past a considerable amount of paper being used has come from inventories of paper houses and mills, and with the depletion of these inventories, deliveries cannot exceed the amounts of paper delivered to merchants by their mills. To face the situation realistically and avoid commitments which will have to be modified, lithographers are strongly advised by those well informed on the present situation to count on receiving only from 60 to 65 per cent of the weight of paper they are permitted to purchase.

An encouraging factor that may possibly offset this extreme pessimism is the cut back in war production which, in many instances, has been using large quantities of paper. This, in turn, of course, can be offset by the increasing shipments of munitions and articles of war, almost all of which use paper, as invasion preparations are stepped up for spring and summer. Despite what WPB considers the extreme clarity of Order L-241, the hundreds of letters received have made it evident that many of its provisions are, at the best, but only partially understood by printers. As an example, Order L-241 specifically provides that converted paper products enumerated on lists A, B, C and D of Conservation Order M-241-a are

excluded from quotas under Order L-241. Despite this provision, a number of printers and lithographers who print upon gummed paper have been counting such printing as part of their quota. Inasmuch as this particular flat, gummed paper is enumerated on List C of Order M-241-a, such paper comes under the converter's quota, and having been limited by and charged to it, and regardless of any printing that may be done upon it, it is not to be deducted from quota permitted under L-241. This applies whether the paper is bought, printed and then gummed, or printed after gumming.

L-241 Interpretation

To clarify the intent and meaning of Schedule II of Order L-241, WPB on January 22 issued the following supplement: "Schedule II to Order L-241 limits the amount of paper which a person may cause to be consumed in printing certain items. Each of the numbered paragraphs in the Schedule is a separate 'item,' not the individual products described in a particular paragraph. Thus, for example, a person who issued shopping guides in 1941 may use his quota under the Schedule for the issuance of free distribution newspapers or want ad periodicals in 1944". An additional example, not cited by WPB but illustrative of the above, is the fact that Schedule II contains only four numbered "items." Item (1) "Catalogues (including supplements) of 12 or more bound pages issued by a person, who, etc.," means that a manufacturing company that in 1941 published (caused to be printed) a number of catalogues, has a permitted base of 75 per cent of the gross weight of paper that it used in all of its catalogues. It may use this gross permitted weight to issue only one catalogue, or it may issue as many as desired, provided it does not exceed its permitted gross weight of paper.

Printing Ink

On January 21st, Order M-370—Chemicals, was issued by WPB with the intent of placing chrome pigments under complete allocation and to drastically reduce the purchase and use of them. Manufacturers of print-

Yellow Not Limited

The order issued January 21st by WPB limiting chrome pigments for printing ink manufacturers does not in any sense restrict the use of yellow inks by advertisers, publishers, printers or lithographers, according to a statement by the National Association of Printing Ink Makers. Chrome pigments as a class are reduced, but these include some of the oranges and greens as well as yellows. Ink makers in many cases can turn to other pigments to maintain the supply of oranges and greens, thereby allowing additional chrome for yellows, the statement said. Furthermore, alternate pigments are available to augment the total supply of yellow inks, it stated.

ing inks are now limited to 50 per cent of their 1941 use.

Loose Leaf Parts and Units

Order L-188, covering loose leaf binders, effective January 7, is a liberalization in that 18¾ per cent of the weight of metal fabricated into parts and units in the calendar year 1941 is allocated to such fabricators for the quarters of 1944. This will be equivalent to a yearly allotment of 75 per cent of 1941 use, and means that such loose leaf metal parts and units will be coming into the market in increasing numbers. In addition, this order contains a provision whereby scrap and steel recovery metal may be used for the fabrication of units without restriction.

Printers' Scrap

Office of Price Administration actions of the month included increases in prices of various kinds of pulp and coarse papers.

In an action that has aroused a storm of protests, and which it is believed will be modified at a near date, OPA, by amendment No. 6 to MPR No. 30, has set a ceiling of \$14.00 per ton for printers' mixed scrap. This action was taken despite the fact that many printers, particularly smaller shops that do no sorting at all, have been receiving from \$20.00 to \$26.00 per ton from their purchasing dealers. This amendment is effective immediately and serves to classify printers' scrap unsorted as being under the same ceiling with No. 1 Mixed, which constitutes collections of waste from offices. Protests have been filed.

Salesmen's Commissions

In response to the protests aroused

by its previous action and acting upon the recommendation of Stabilizer Vinson, the Treasury Department has announced a modification of its previous ruling on salesmen's commissions. While the regulation itself has not as yet been issued, it is official by press release that all commission due salesmen, both for 1943 and 1944, regardless of amount, may be paid provided the basis or percentage of compensation has not been changed. Neither Treasury or WLB approval is necessary for salesmen earning \$5,000 or less per year. Judge Vinson has also directed the Commissioner of Internal Revenue to apply the Board's ruling to salesmen who earn over \$5,000 per year and therefore are under Treasury rather than WLB jurisdiction. This same rule will apply whether the salesman is compensated on a commission basis, salary and commission, over-riding on other salesmen's earnings, or compensation by a fixed percentage of the profits of a firm and includes bonus paid in the form of commission at stated intervals. The only limiting provision, and which will require approval, is if either the salary or basis rate of commission paid are changed.

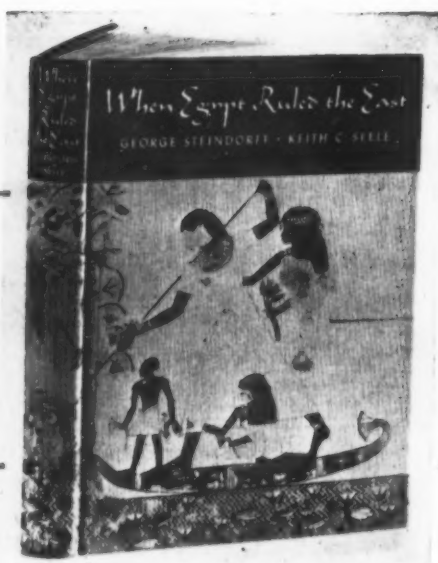
Glue

Use of glue was restricted with the issuance January 31 of Order M-367. Use by bookbinders is limited to 70 per cent; gummed paper and tape to 80 per cent; wood, paper and fiber containers to 70 per cent; and paper and paper products (except above) to 60 per cent.

Committee Studies Paper

The Boren-Halleck Congressional Committee hearing January 28 to study the paper shortage included testimony by several graphic arts personalities, and was attended by a number of representatives of the lithographic industry. Discussion centered around the possibility of end use control of paper, a measure which would make it necessary to virtually obtain official approval for every order before it could be printed. WPB reports that there is no such intention on its part. Witnesses included James F. Newcomb, of the

(Continued on Page 77)



This book utilized some of the production techniques described by the author.

Letterpress and Offset for Books

As a team these processes have many and varied possibilities in book production

A FAIR definition of the printing business is that it is a complex structure embracing several self-contained processes or methods of reproduction. There are four major ones with which many of us are acquainted, namely: letterpress, offset, gravure, and collotype. The first—letterpress—is, as we know, limited, where halftone illustrations are involved, to certain finishes of paper. Offset, I think, covers a wider field of activity than any single process. It has made possible the publication of much valuable material which might never have come to light otherwise. In short, anything that can be photographed may be put into print by this method.

It is only fair to say that offset is not always the economical method of reproduction. And to those who are not now engaged in it, I should like to point out that while the process does present many complications because of the chemistry involved, none is insurmountable. Like all other processes, one must be well grounded in it in order to be able to produce a satisfactory result.

It has been my good fortune during the past few years to have had the opportunity to work with all of the major methods of reproduction in combination, and I can assure you that the knowledge gained has not

only been interesting but it is invaluable. Offset and letterpress in combination have many and varied possibilities. I have sat in a number of meetings—as you have—and listened to the merits and demerits of these processes in comparison and gained nothing. The letterpress printer can see no good in offset, primarily because he knows little or nothing about offset, and vice versa.

The following facts should not be overlooked: (1) Because offset is capable of producing a satisfactory result on many paper finishes, it is often possible (particularly for the book printer) to plan a job more satisfactorily from a marketing point of view than if it were confined to letterpress alone. Let us set up as an example a book of 200 pages including halftone illustrations which are made up in the text. The publisher's price for this book must be \$3.00 per copy.

By

A. W. BISHOP

Manager, Printing Dept.
University of Chicago Press

(From a recent talk before the Indianapolis Craftsmen's Club.)

He receives a blank dummy which is intended to show him the size, color or cloth, weight of boards, and the text paper, which is a good grade of enamel. The planning department viewed this book from the standpoint of manufacturing result, whereas, the publisher viewed it from the standpoint of marketing results. The publisher's immediate reaction was that the book was too thin, the enamel paper was cold and heavy and therefore did not contain the proper appeal. His knowledge of selling told him that he could not afford to offer such a product at the price he was compelled to place upon it.

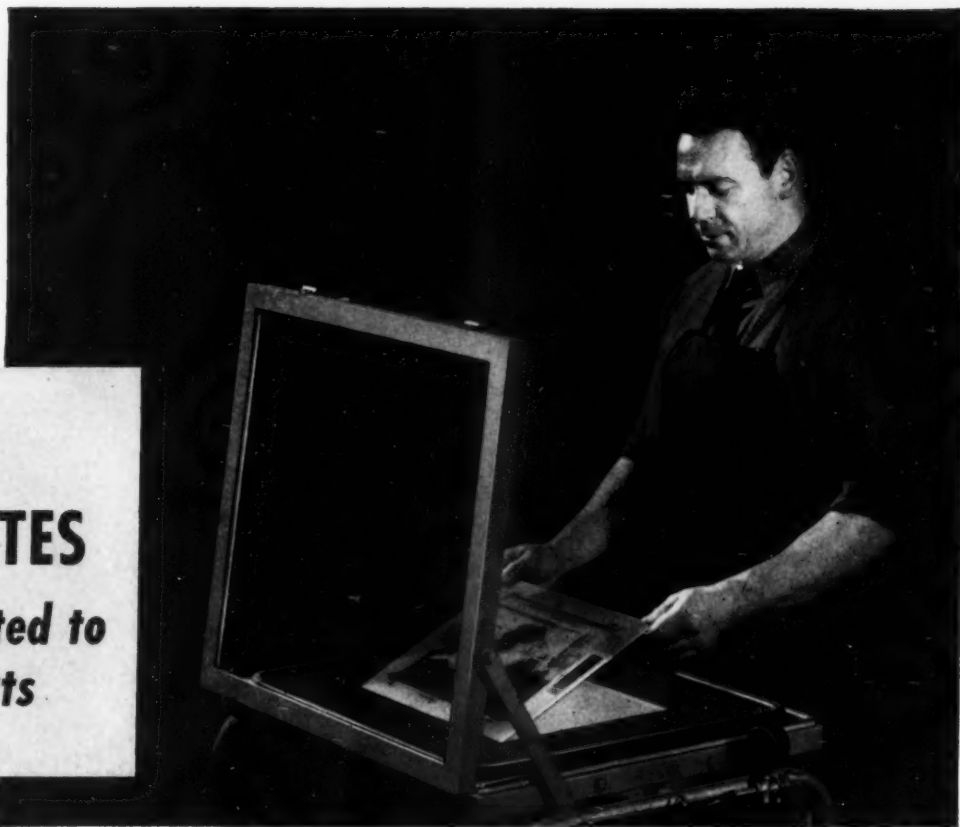
The solution to the publisher's problem is (a) to select a paper with some bulk which will make the book feel lighter in weight, give it a warm feeling, harmonize the thickness, height and breadth, then print the text by letterpress and strike in the halftone illustrations by deep-etch offset, or (b) strip positives of the halftones into positives of the text type and print the entire job by offset. As a matter of information, I wish to say that if the book I have described is to be reprinted a number of times (which may or may not be known at the time of printing) the all offset method is economical.

(2) There is also the combination
(Continued on Page 67)

MODERN LITHOGRAPHY

TEN KODAK PLATES

*Particularly adapted to
the Graphic Arts*



Printing a continuous-tone positive on a Kodak 33 Plate from a Kodak Tri-X Panchromatic Plate, Type B, color-separation negative.

SOME of the plates listed below perform specific tasks, others are sufficiently versatile to cover a number of fields. In case your dealer is temporarily unable to supply a particular type, you can shift to another with a minimum change in technique. All of these plates are supplied in standard sizes up to and including 30 x 40 inches, and are antihalation backed.

Kodalith Orthochromatic Plates—Extreme contrast. Screen negatives in the indirect reproduction of Kodachrome transparencies.

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Kodagraph C. T. C. Panchromatic Plates—Direct-half-tone color separations.

Kodagraph Commercial Panchromatic Screen Plates—Continuous-tone color-separation negatives in the Kodagraph Orange Contact Screen Process.

Kodak Infrared Sensitive Plates—For the black printer in process color work.

Kodak Tri-X Panchromatic Plates, Type B—Continuous-tone color-separation negatives from Kodachrome transparencies.

Kodak 33 Plates—Continuous-tone positives.

Kodak Super Ortho-Press Plates—Green and blue filter record separation negatives in the Kodak Fluorescence Process.

Kodak Panatomic-X Plates—Extremely fine grain. Moderate speed.

Wratten Panchromatic Plates—Moderately high contrast. For continuous-tone separation negatives.

Order from your Graphic Arts dealer

Graphic Arts Sales Division

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



PEAKS AND VALLEYS ARE FINE IN SCENERY BUT NO GOOD ON ROLLERS

Rollers must be smooth, true, and round if you are to do quality lithographing most economically.

A single depression at any place on a roller means heavier setting if that roller is to do its full part in ink distribution. Multiply this on each inking roller, and it is evident that every care should be taken to have rollers as near perfect as possible if quality and maximum output is to be maintained.

Bingham's **SAMSON** (Vulcanized Oil) Offset Rollers and Bingham **LITHO-PRINT** (Rubber) Offset Rollers are made round and true. They are tough, long-lasting—but like any piece of equipment, should be checked frequently and replaced whenever necessary.

Your Bingham representative will give you the benefit of his experience on any roller problem.

SAM'L BINGHAM'S SON MFG. CO.

Roller Makers Since 1847

Manufacturers of Printers' and Litho-Offset Rollers

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Springfield, O.

Shop Talk

By I. H. Sayre

Technical Editor

IN CHOOSING the kind of intensification process to use when a negative is found lacking in density, it is well to examine the negative to establish the reason for its failure before selecting the type of process to use.

If a negative is simply underdeveloped, usually it will contain all the shadow detail of the copy even though it is quite transparent. By placing the negative over a piece of white paper, it is possible to see more detail than appears when it is viewed over a light table. This type of negative responds best to intensification, but should be treated with an intensifier which will blacken it proportionally both in shadows and highlights.

Many intensifiers have a slight solvent action upon the black metallic silver of a negative, bringing it into solution which is subsequently washed away. If the silver deposit in the shadows is weak, this action destroys all shadow detail. It is necessary to retain such detail as there is, and build up on it.

When a negative is overexposed and underdeveloped, quite a different problem may present itself. Such negatives often appear very flat, with little contrast in light and shadow. If they are continuous tone negatives, the shadows may appear to be hazed or fogged. (Overexposure and underdevelopment would have the opposite

effect on line negatives and halftones.)

In the case of thin, flat, continuous tone negatives in which the shadow detail shows some fog, an intensifier which will slightly reduce the silver in the shadows, thus clearing away the fog and increasing the contrast with greater density in the highlights is to be preferred. Line and halftone negatives respond in this fashion to underexposure and overdevelopment, which is the opposite of continuous tone negatives.

An underexposed negative which is given normal development often lacks sufficient shadow detail to respond to intensification and seldom can be treated to produce a satisfactory print. Intensification involves depositing metal upon metal, the silver acting as a nucleus which attracts the metal of the intensifier. If none is present in the shadows, no intensification results, therefore, except in the highlights which serves to increase contrast to such an extent that a harsh print results.

The types of intensifiers most commonly used may be roughly classed as follows:

Mercury
Mercuric Iodide
Chromium
Silver
Uranium
Sulfiding—or toning.

Of the above, the first three tend to increase contrast by means of a slight

solvent action upon the lightest parts of a negative. An exception to this statement is the mercuric chloride bleach in combination with a ferrous oxalate blackener, herein later described.

The last three, or silver, uranium, and sulfiding, render proportional intensification. The silver only is recommended for line negatives and halftones as the other two produce a sepia tint in the clear areas of the negative. In lithographic processes where halftones and line negatives are used in exposing bichromated coatings, the tint would filter out the actinic light and leave such coatings unhardened.

Mercury Intensifiers

The various formulas for mercury intensifiers vary primarily in the degree of intensification. Some strengthen only slightly while others produce great density. All traces of hypo must be eliminated from the negative by thorough washing before intensification with mercury is begun or staining results.

The original image formed by the black metallic silver is changed in the first bath containing mercury to silver chloride and mercurous chloride. Both are white substances and the negative then appears free from any dark silver. The completion of this first step is indicated by the "whitening" of the image. For this reason the mercuric chloride bath is called a "bleach." Most formulas recommend either sodium chloride, ammonium chloride, hydrochloric acid, or potassium bromide for use with the mercury salts in the bleach bath. These substances increase the solubility of the mercuric chloride.

After bleaching, the negative must be thoroughly washed before it is blackened to prevent staining.

A negative bleached in a mercuric chloride bath may be blackened with a sodium sulphite solution, re-developed in a non-staining developing solution, or blackened with an ammonium hydroxide solution.

The three render increased density in the order in which they are named. They all have a slight solvent action on the silver and should not be used

on negatives which are originally too weak in the shadows. Following are typical formulas:

G. Cramer Dry Plate Company

No. 1 Bleach	oz.
Water	16
Mercuric Chloride	1/4
Potassium Bromide	1/4
No. 2 Blackener	oz.
Water	1
Sodium Sulphite (Anhydrous)	1

Instructions: After the negative is well fixed and washed, immerse in No. 1 until it has become thoroughly whitened, and after rinsing carefully place it in No. 2, leaving it there until it is entirely cleared. If more density is required, wash for ten minutes and repeat the operation. If after the intensification the negative is too dense, it may be reduced by placing it for a few seconds in water 16 oz. and hypo 1 oz. Negative must be well washed before it is allowed to dry.

Most formulas call for an equal portion of mercuric chloride and potassium bromide, but the Hammer Dry Plate Company recommends a two to one mixture:

No. 1 Bleach	grains
Mercuric Chloride	200
Potassium Bromide	100
Water	10 oz.
No. 2 Blackener	oz.
Water	8
Sodium Sulphite	4

An ordinary developing solution will serve as a blackener and give about double the amount of density acquired with sodium sulphite, but since they too contain sodium sulphite which dissolves some of the silver during the process, shadow detail is weakened, and contrast increased.

Ammonium hydroxide as a blackener for mercuric chloride bleaches produce the greatest density. This too has a solvent action on the silver salt and results in loss of shadow detail. A slight variation in the bleach formula is offered by the Gevaert Company of America, Inc. which is as follows:

GN-1 Bleach	
Water	7 oz.
Mercuric Chloride	60 grains
Hydrochloric Acid	12 to 16 drops
Blackener *	
Ammonium Hydroxide	60 minims
Water	3 oz.

* Blackening should not be prolonged in this solution as it softens the emulsion

Monckhoven's formula for the mercuric chloride intensifier recommends

a potassium cyanide—silver nitrate solution which increases contrast greatly without increasing the density in the shadow areas.

Bleach	oz.
Potassium Bromide	3/4
Mercuric Chloride	3/4
Water to make	32
Blackener	oz.
Sodium or Potassium Cyanide	1/2
Silver Nitrate	3/4
Water to make	32

(To make this solution, dissolve the Cyanide and Silver Nitrate separately, and add the Silver to the Cyanide until a permanent precipitate is formed. Allow the mixture to stand and then filter.)

A blackening solution made up of ferrous oxalate is very satisfactory for line and halftone negatives as there is no reducing action. This solution gives a proportional intensification all over the negative.

Prepare the bleach as follows:

Dissolve one ounce of mercuric

chloride in 16 ounces of hot water; cool and add 30 minims of hydrochloric acid.

Immerse the negative in the above solution until it is completely bleached, then blacken in ferrous oxalate solution prepared as follows:

No. 1	oz.
Potassium Oxalate Neutral	5
Hot Water	20
Cool and pour off clear liquid only.	

No. 2	
Iron Sulphate	5 oz.
Sulphuric Acid	30 minims
Water	20 oz.
Mix one part of No. 2 into three parts of No. 1.	

Blacken the negative in the ferrous oxalate bath and rinse well under running water. The entire process may be repeated if more density is required.

(This discussion of intensification will be concluded in March.—Ed.)

LTF Has 20th Anniversary Dinner, Promotes Drive

A DINNER commemorating the 20th anniversary of the Lithographic Technical Foundation was held February 8 at the Lotos Club in New York and was attended by about 150 persons representing many branches of the lithographic industry.

Presiding at the program following the dinner, was Maj. Gen. William Ottmann, chairman of the board of U. S. Printing & Lithographing Co., who is also chairman of the committee in charge of the campaign currently being conducted by the foundation with the goal of raising a million dollars for an expansion program.

A report of the foundation's activities to date was given by Alfred B. Rode of Rode & Brand, New York, who is president of the foundation. William Riehl, international president of the Amalgamated Lithographers of America, commended the Technical Foundation's enlarged plans for the postwar period, and told of the need for an enlarged training program made necessary because of the scientific and chemical aspects of the lithographic process. Prof. Robert Reed, director of re-

search of the foundation, with headquarters at the University of Cincinnati, described the technical problems facing the trade and told how plans for solving these problems by continued research will depend on the degree of expansion made possible by the foundation's program.

Dr. Gustav Egloff, director of research of the Universal Oil Products Co., Chicago, and listed as one of the "1000 leading men of science," was the featured speaker of the evening. He told of the vital part played by research in America today, and stated that a scientific industry such as lithography, like other scientific industries, could not develop properly without a comprehensive research program.

The concluding speaker was R. Verne Mitchell, president of Harris-Seybold-Potter Co., Cleveland, who urged support of the foundation's enlarged plans and predicted a greatly expanded industry in the postwar period.

Guests at the affair included representatives of many large and small lithographic firms of the East, supply and equipment manufacturers, and trade associations. ★ ★



OFFSET COLOR GUIDE



Keeping in Touch



PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION • FEBRUARY, 1944

536 LITHOGRAPHERS PLANNED NEW IPI OFFSET COLOR GUIDE

Press Problems Minimized By New Improved Offset Inks

The recently announced IPI Offset Color Guide, introducing a new, improved line of IPI lithographic inks, was planned in accordance with suggestions made by 536 lithographers.

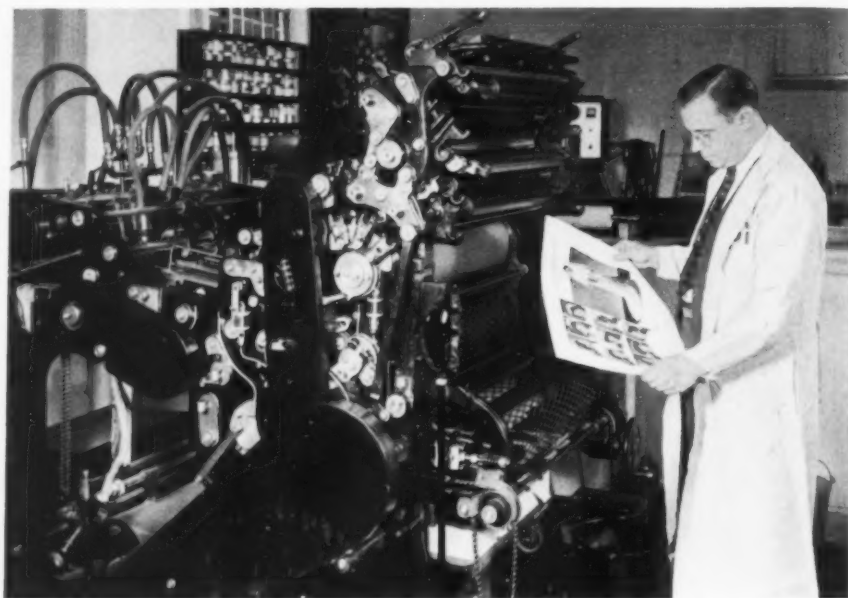
The first step in the preparation of the guide was the mailing of a questionnaire to hundreds of lithographers in all parts of the country. The 536 lithographers who replied said that they had two major uses for an offset color guide: to specify colors to the pressroom and to enable customers to select colors accurately. They voted for a letter-file-size guide showing each color on enamel, offset and bond stock. They asked for special sections devoted to offset four-color process inks and to the characteristics of the colors. They asked for a guide which, above all else, would be a practical, useful tool to help them in their business. The IPI Offset Color Guide, now ready for distribution, meets these requirements exactly!

Inks Based on Research Into Lithographic Process

The inks shown in this guide are manufactured expressly for the lithographic



Write today for your free copy of the new IPI Offset Color Guide!



Harris offset press on which IPI inks are given commercial testing.

process. In formulation, manufacture and control, they represent a new conception in offset inks. They are more than an improvement over previous offset inks—they are entirely new, based upon a painstaking investigation made by the Research Laboratories of Interchemical Corporation into the fundamental character of the lithographic process.

Each color is a finished, aged ink ready to run on the press; it is only necessary to add drier and, in some instances, soften the ink slightly to suit a special stock.

Pre-Testing Insures Quality

The new IPI offset inks are the first offset inks to be marketed which are pre-tested by controlled methods for their lithographic qualities. The result of this pre-testing is that problems such as greasing, emulsification, stripping, scumming, following the fountain, bleeding and drying have been reduced to a minimum. Be sure to try these new inks—we think you will agree that they represent a great step

forward in the technique of offset ink manufacture!

The IPI Offset Color Guide was printed under normal pressroom conditions. No special plates were employed, and the amount of ink carried is comparable to that employed on the average job under similar pressroom conditions. Every IPI branch carries every ink shown in the Color Guide. Special colors not shown in the Guide can be matched at IPI service stations conveniently located throughout the country.

Send for the Guide Today!

The new IPI Offset Color Guide, which every lithographic concern should have, is yours for the asking. A large number of requests for it have already been received and are being filled as promptly as possible. Make sure to get your FREE copy at the earliest possible date by sending in your request today. Write to International Printing Ink, Empire State Building, 350 Fifth Avenue, New York 1, N. Y.

Department of Commerce Predicts Large Lithography Market in 1946

IN THE January issue of *Domestic Commerce*, a publication of the U. S. Department of Commerce, Kenneth R. Davis, of the Bureau of Foreign and Domestic Commerce, is the author of an article on the Post-war Markets of the Graphic Arts. Predictions are made for the 1946 dollar volume of the industry, based on what Washington economists think the national income should be in that year. The increase of 88 per cent predicted in 1946 for lithography over 1939 figures, is apparently based on the assumption that everybody will have an income equal to that which the Washington thinkers say is necessary to maintain our economy.

Excerpts from the article follow, with discussions of newspapers, periodicals, engraving, typesetting and electrotyping omitted.

To provide a definite base for planning, the year 1946 (it could have been any year) has been assumed to be our first full year of employment after the war and the immediate reconversion period. In order to have a series of comparable figures with which to work, the Census of Manufactures classification of "Printing and Publishing and Allied Industries" has been used in this study.

A statistical projection of the factors shows that in 1946, if the gross national product is \$165,000,000,000, the total volume of products and re-

ceipts of the graphic arts industries might reach \$4,516,000,000. This represents an increase of 75 per cent over 1939 and 43 per cent over the previous peak of 1929. It is emphasized that the above figure is in no sense a forecast or prediction; it merely represents a mathematical projection of the past relationship of the dollar values of the gross national product and the graphic arts industries and is subject to endless modification by changing conditions, technological developments, and other influences. However, if the projection is regarded as flexible, it provides an excellent starting point for discussion.

General Commercial Printing

The projected volume of \$1,036,000,000 for commercial printing in 1946 is imposing but does not appear to be beyond reach, considering that the total is for all establishments, outside the publishing industries, engaged primarily in letterpress printing. In 1939, the number of shops so classified, excluding those doing less than \$5,000 annually, was 9,595.

New graphic reproduction processes have made inroads in the amount of printing done by letterpress. If, as some people expect, the trend continues, time adjustments must be made in the statistical approach. Opposing this trend are continued improvements in equipment and techniques—better inks, better paper, higher-speed presses, reduced composition costs. Moreover, the cultural and technical growth of our civilization will probably demand more printing of all kinds.

Lithography

Lithography and photolithography have so advanced in recent years that even a gain of 88 per cent, to \$289,-

000,000, in our hypothetical 1946 should not be considered excessive. It is doubtful if any other branch of the graphic arts industry has increased its flexibility and scope as much as has lithography. This unusual growth is reflected in the table, which shows a 1939 volume almost 20 per cent above 1929, despite the greatly lowered gross national product. The problem in post-war planning is to determine whether the major part of this development has run its course. It is strongly felt throughout the industry that growth is far from finished, and that the adaptation of lithography to new uses is only fractionally explored. The field is so broad and the possibilities so varied that no detailed discussion will be made here.

Greeting Cards

The greeting-card industry has emerged since 1929 from an incidental product of hundreds of shops to a comparatively well-organized year-round business. No data are available prior to 1931 but it is estimated that production in 1929 was less than \$30,000,000. The 1939 Census showed 109 establishments engaged primarily in designing and producing greeting cards, accounting for 93 per cent of the industry's almost \$40,000,000 volume. With this record, an increase to \$64,000,000 in our hypothetical 1946 seems not unreasonable. Market saturation is a possibility, but seems remote. The acceptance of greeting cards for many new purposes and the opening of new types of outlets have played a major part in the past; there is no reason to believe development will not continue.

Blankbook, Allied Products

These operations, grouped because generally all are found in one establishment, are tending toward a more important share of the total market, and the projection of \$186,000,000 in 1946 represents a gain of 80 per cent over 1939. Since it is not practical to break the total into its many components, comments on influencing factors and post-war prospects would be meaningless.

The Job Ahead

These purely mathematical projections of post-war possibilities are pleasant reading and conducive to an attitude of waiting for the good news actually to materialize. No other procedure could prove the statistics wrong more quickly, because there is nothing automatic or inevitable about any post-war market. These peacetime targets will be scored on only if all of us work harder than we ever worked before. The printing and publishing industry, because of its integral tie-in with the advertising profession, has dual responsibility in this crusade for full employment in that it not only must work out a program for its own industry but must urge all business groups to do likewise.★★

Post-war markets for graphic arts
[A projection of past relationships]

Industry	Products and receipts, 1929 (millions)	Products and receipts, 1939 (millions)	Products and receipts, 1946 at \$165-billion gross national product (millions)	Percent gain over 1929	Percent gain over 1939
Newspapers	1,150	910	1,432	26	56
Periodicals	588	469	810	38	73
Books	282	237	443	57	87
General commercial (job) printing	722	534	1,036	43	94
Lithographing and photolith... ..	129	154	289	124	88
Greeting cards	(¹)	40	64	(¹)	60
Bookbinding, blankbook making, ruling, etc.	103	103	186	80	80
Engraving and plate printing.. ..	49	22	53	8	141
Photoengraving	77	56	117	52	109
Typesetting	31	25	40	29	60
Electrotyping and stereotyping.. ..	36	29	55	53	90
Total	3,167	2,579	4,516	43	75

¹ No data available.

Source: Specialties Unit, Bureau of Foreign and Domestic Commerce.



A RICH HERITAGE..

Bryant papermakers, through the years, have developed a most complete line of "fine papers for fine printing" which includes coated and uncoated papers of all types and many specialty grades —

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THROUGH the GLASS



"**A** RMY MOTORS" is an offset magazine published by the Maintenance Branch, Ordnance Tank-Automotive Center, Detroit, and is a right snappy job. The army is certainly making use of offset lithography in many many ways.

ml

George Stietler of Ideal Roller Co., Philly, claims to be a Republican, but if you press him, he'll admit he attended the Jackson Day dinner in Washington. What kind of expense accounts do these guys have?

ml

R. R. Heywood was again called upon to lead a drive for funds. He represented the litho trade in the Fourth War Loan drive in New York.

ml

T. King Smith, former secretary of the Baltimore Litho Club, writes us from Camp Polk, Louisiana, and by the time this is published he will probably be on extensive maneuvers in the southern swamps. He is now Corporal T/5. (Address on request.)

ml

Carl Moebius of Moebius Printing Co. is chairman of the Milwaukee Advertising Club's postwar planning committee which has suggested that all products made in Milwaukee be so marked that the world will know where they came from.

ml

Down Texas way where they do everything on a big scale, a group of artists has set up art facilities where service men and women can exercise their art talents. Equipment includes material for producing lithographs and a press for making prints. It is located in San Antonio.

ml

Sgt. Stanley Cook, formerly with Forbes in Boston and now with a litho

unit in England, writes his old firm, "What I enjoyed most, I guess, are the posters that come through. We weren't satisfied with the crayon method so we set up a dot reduction department." We have 101 handicaps that never beset us at Forbes, but we enjoy overcoming them. Two of us are handling the dot-etching—a journeyman dot-etcher from Donnelley's, in Chicago, and myself." This is from the Forbes "Hello-Gram."

Miss Jessie Kehoe of Kehoe & Lau, Chicago, was called to El Paso, Texas, during January by the serious illness of her eighty-year old mother. She remained until the crisis was passed and the patient was again on the road to recovery.

ml

SMITH BROTHERS

There are a couple of Litho Club members in Philadelphia who haven't been standing close enough to their razors. Van Dyke beards are the result. The lithographers so adorned are Artist Troutman of Ketterlinus, who has long been a wearer of the bush, and the newest one is Ernie Shaw, pressman of Banes & Mayer.

ml

One of the most striking Christmas greetings we received was an heroic size card from Stecher-Traung on the coast. It contained a four-color reproduction of Louis Traung, company chairman and president of LNA. Behind Mr. Traung is a four-color press in full color, a fitting background since he has contributed so much to the development of the multiple color press.

STONE AGE STUFF



"No, no—when we opaque we don't paint in every negative solid!"

**GIVE PLATES
LONG LIFE . . .**

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**4-PURPOSE LAQUER INTENSIFIER
and WASHOUT SOLUTION**

1. Apply direct to the albumin plate before using Developing Ink.
2. Use as a washout solution and intensify the image in one operation.
3. Mix with equal part of Developing Ink and intensify the image at time of development.
4. Use as an intensifier at the press on weak plates.



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White Opaque "SWAN"
Negative Stains, red and black
Staging Solution
Firpintine,
Turpentine Substitute

Report on Stainless Steel and Monel Plates

FOR several years stainless steel and Monel* litho plates have been under study and experiment in a number of litho plants. One firm which has had success with Monel, and more recently with stainless steel since Monel was restricted during the war, is Edward Stern & Co., Philadelphia. At the January 24 meeting of the Litho Club of Philadelphia, the question of the use of these metals was raised and Walter Kaiser of the Stern Company, who is also the club's president, related his personal experience with the plates. Following is a summary of his remarks:

First of all stainless steel or Monel is harder to grain than the commonly used metals. The material differs somewhat chemically and is more difficult to etch, although it can be and is successfully being done. A zinc etching solution is used for both metals. Once the graining, etching, and platemaking procedure has been standardized with these plates, it becomes a simple process.

Both Monel and stainless steel have virtually no oxidizing properties. They stand up better, and give much longer life. Monel used for albumen plates may be regained as many as 75 times. Even beyond this, plates may be returned to the mill and be re-rolled to take out any buckles.

However, Monel and steel are much stiffer metals, and therefore damages are more difficult to repair. Kinks and irregularities cannot be ironed out as easily nor as well. At the same time damages are fewer because the plates are tough and will take a real beating and still stand up.

Gripper bends do not flatten out as well, and to avoid trouble at this point a different mounting arrangement has been installed on the presses employing a different type of clamping device.

Also because of their hardness, the plates do not emboss as much in the

vacuum frame or on the photo-composing machine. "Frame marks" are eliminated.

As for their printing properties, any type of work may be run on Monel or stainless steel plates. Half-tone or line work both produce good reproductions. Most of the Stern work is in 200 line screen using the Stern Optak process. The plates hold

the image longer and there is no criticism of the quality of work produced.

There has been no trouble because of undue wear on blankets or rollers. However, all work is done on fine grain plates, and a coarser grain on a steel plate might cause trouble in this direction.

The initial cost of Monel is about three and a half times that of more common metals, but it was said that their longer life compensates for the additional cost.★★

Urges New Measurement Method for Paper

FOR conservation and also for standardization a plan to measure all paper with the same yardstick—25 x 40", 1,000 sheets—is being advocated by the Joint Committee on Government Relations of the Commercial Printing Industry, and has been described by Arthur W. Brooks, American Colortype Co. of Chicago and Clifton, N. J. The proposal is to change only the basis weights (the yardstick) and not the present stock sizes of papers. Mr. Brooks' statement describes the plan as follows:

Instead of many basic sizes for various kinds of paper (25 x 38 for book, 20 x 26 for cover, 17 x 22 for bond, 25½ x 30½ for index, etc.) and three basic sheet counts (500, 1,000 and 480), all paper would be measured with the same yardstick—25 x 40, 1,000 sheets. The simplification of estimating and reduction in errors resulting, needs no explanation to those of us who work with paper-stock figures, even infrequently. Observe, that 25 x 40 = 1,000 square inches; thus we will be on a decimal basis instead of working with such areas as 950, 520, 374, 777.75, etc. The computing of odd-sized paper orders will become a minor operation in arithmetic as compared with our present method. Translation to the world-wide metric system, for export purposes after the war, will be greatly simplified. The conservation of pulp can be accomplished thus:

The idea thus demonstrated would, of course, be projected through all the various sizes now manufactured in each type of paper. The proposed reduction in weight in many cases, is within the variation now permitted in trade customs. We have all run 66.5 lb. book paper for 70, or 15 lb. bond for 16, without being aware of it. The proposal is to change only the basis weights (The yardstick) and not the present stock sizes of papers. If you need, let us say, 7½ reams of 35 x 45—116 (basis 70) enamel for a job, you will order 3,750 sheets of 35 x 45, substance 140. The delivery would weight and be billed at 827 lbs.

(375 x 35 x 45 x 140).
 (1,000) Paper cata-

logs would contain tables of weights per thousand sheets instead of weights per ream, thus reducing the above process to 3.75 x 220.5. Conversion from thousands to reams and back, the greatest single cause of error in the industry would be eliminated.

During January the plan was endorsed by the Printing Estimators Club of New York.

At the Boren-Halleck hearing in Washington late in January, the Bureau of Standards, which has long advocated standardization of paper measurement, was instructed to further investigate this proposal.

Proposed Basis (1,000 sheets)	Present Basis (500 sheets)	Proposed Basis (1,000 sheets) Actual Weight
25 x 40—140	25x38—70 (Book)	133.0
25 x 40—80	17x22—16 (Bond)	30.0
25 x 40—180	20x26—50 (Cover)	93.5
25 x 40—270	25½x30½—110 (Index)	210.0

* Monel is the registered trade mark of International Nickel Co., and is applied to an alloy containing approximately two-thirds nickel and one-third copper.



How Film Helps Keep 'Em Flying

IN ONE of the country's most prominent aircraft plants, Du Pont Photolith Film is doing another vital, yet seldom publicized job . . . that of rejuvenating intricate engineering drawings through photography.

A bomber, for example, doesn't grow on a bush. Many thousands of drawings are required to put the pieces together. And every air base from the Aleutians to Natal must have complete sets of these plans to stand ready for repair and service work at all times.

Formerly, these "front line" serv-

ice plans were made from brown prints which had been produced directly from the original pencil drawings. Hard usage, wear, and handling soon dulled these originals . . . making it necessary for draftsmen to "heavy up" the drawings. And that took time . . . an average of five hours per square foot . . . with some drawings totaling over 75 square feet in area.

So again, Du Pont Photolith Film tackles a war job. Its extreme contrast enables it to make sharp, clear negatives from even the most worn and indistinct originals. And

from these negatives new positives are made to take the place of the original drawings. Thus the time-consuming job of "heavying up" and rechecking old drawings is eliminated and thousands of vital plans are speeded on their way to serve the needs of our nation at war.

Keep Du Pont Photolith Film in mind. It meets exacting demands on *every* front . . . at home and overseas. Try it in your own shop. Let your cameraman be the judge.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

DU PONT PHOTOLITH FILM



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

4th WAR LOAN
—LET'S ALL
BACK THE ATTACK!

MODERN LITHOGRAPHY

IN AND ABOUT THE TRADE

Lithographers Meet With NAPL in Midwest

MANAGEMENT, labor, sales, operation, equipment and supplies, costs, and financing, are all scheduled to be studied as lithographers from the midwest meet at an All-Day Conference February 12 in Chicago, sponsored by the National Association of Photo-Lithographers. The conference is being held at Hotel Hamilton, 18 S. Dearborn Street, and is open to all whether or not they are members of the association.

Scheduled to begin the session was a talk "Changing Over from War to Commercial Production," by Harry Brinkman, of Foto-Lith, Inc., Cincinnati, president of the NAPL. Other scheduled speakers and their subjects include: Daniel Arvan, counsel to the Eastern Lithographers Association, "Labor Today and Tomorrow"; Allen Frost, Copifyer Lithograph Corp., Cleveland, an NAPL director, "Where Do We Go From Here?"; Rex G. Howard, Peoria Blue Print and Photopress Co., Peoria, Ill., NAPL vice-president, "Leak Holes in a Lithographic Plant"; Frank Pfeiffer, Reynolds & Reynolds Co., Dayton, "Postwar Planning from a Sales Viewpoint"; J. Kromberg, Certified Public Accountant who serves a number of lithographic accounts, "Ascertaining Lithographic Costs from a Picture"; and William A. Krueger, W. A. Krueger Co., Milwaukee, NAPL director, "Postwar Planning from the Capital Structure Viewpoint." Another subject for which speakers were to be announced at the conference was "Equipment and Supplies Today and Tomorrow." An open forum meeting was to close the day's calendar.

The midwestern committee in charge of arrangements was composed of Miss Jessie Kehoe, Kehoe & Lau,

Chicago, an NAPL director, Mr. Krueger, and Mr. Howard. Walter Soderstrom, executive secretary of the NAPL was in general charge of the affair.

Hagen Heads Chicago Lithogs

Jack Hagen, superintendent of Workman Mfg. Co.'s offset division, Chicago, was elected president of the Lithographers Club of Chicago at the annual meeting Jan. 27. Martin Weze-man of Columbian Lithographing Co., who has served as treasurer for many years, was elected to the vice president's post, and Edward Hoffman of Weber Lithographing Co. was selected as treasurer. Harold Harpling of Curt Teich & Co. was reelected secretary.

Mr. Hagen has served the Chicago Club as vice president for the past two years. He succeeds Walter Leggett of U. S. Printing & Lithographing Co., who has asked to be relieved of

the presidential responsibilities after two years at the organization's helm. Mr. Hagen is a past president of the Chicago Craftsmen's Club.

Schenectady to Hold Offset Night

Walter Soderstrom, executive secretary of the National Association of Photo-Lithographers, is to be the speaker at the annual Offset Night to be held by the Craftsmen's Club of the Capitol District at Schenectady, N. Y., March 2. The meeting is to be held at a Schenectady restaurant which will be announced locally.

D. A. Wood of the Maqua Co., who arranged for Mr. Soderstrom to speak, states that "Craftsmen want to know where Offset is going and what we can expect from the process."

LNA to Convene in Chicago

The annual convention of the Lithographers National Association is planned for May 8, 9 and 10, at the Edgewater Beach Hotel, Chicago, W. Floyd Maxwell, executive secretary, announces. The program will deal with war and postwar subjects.

Volume of Color to Increase for Metal Lithogs

WITH the release of larger quantities of blackplate, terneplate and tinplate by the Government for containers and cans, metal decorators in this field will have an increase in volume and in multiple color work. This is the opinion of Walter Re Savage, who is in charge of the lithographic department of Crown Can Company, Philadelphia plant.

Mr. Re Savage told MODERN LITHOGRAPHY that his plant had been operating at a fraction of lithographic production capacity, not only because of metal shortage, but also because the nature of the products being manufactured for the armed forces and

other war agencies generally did not require more than one or two colors in addition to coatings. The Crown plant in Philadelphia operates a number of two-color presses.

With the expansion of work in the general line field Mr. Re Savage pointed out that all lithographers would "welcome back" the general line can or container which usually is decorated in a number of colors.

He also stated that he believed many packers who have been forced to use glass as a substitute for lithographed metal containers during the war will be eager to get their products back into metal.



"Of Course we want our
Letterhead Paper Changed to
all Rag ANNIVERSARY BOND"

...A FOX RIVER *Masterline* PAPER

He's no paper expert... but Fox River's "See for Yourself" letterhead Comparison Kit gave him all the answers he needs. He's seen how non-rag and part-rag letterhead papers tend to be grayish and flimsy these days — due to wartime shortages of wood pulp and chlorine bleaches. So now, more than ever, he's glad to spend an additional 1/5c per letter to change from a 25% rag to 100% *all-rag Anniversary Bond*. Made only from new, clean cotton cuttings, it's the one kind of letterhead paper that's just as opaque, crisp, brilliant white and truly permanent as before the war!



MORE PROFIT FOR YOU

... Pre-war Quality for Your Customers

Every letterhead from a new customer or re-run for an old one offers you a chance to sell greater-than-ever value at more profit per job!... a rare combination these days! And we're pre-selling for you — telling the story of *all-rag Anniversary Bond* in national advertising aimed at your best letterhead prospects — in Banking, Dun's Review, Purchasing and The Reporter of Direct Mail Advertising.

New consumer ads like this pre-sell *all-rag Anniversary Bond* to almost 100,000 of America's top prospects for business papers.

Take the "FISH"

out of your Letterhead Handshake!

YOU remember a firm and friendly handclasp. To stand out, your letters must convey the same sincere greeting. Have you looked at your letterhead lately? ... is it flimsier? ... is it gray? Then turn to *Anniversary Bond*! Made 100% from non-critical, clean, new *all-rag* cuttings — unaffected in color by the chemical shortages caused by war — *Anniversary Bond* is the one kind of paper as crisp, as brilliant looking and as permanent as ever. You spend dollars of time on what you write... spend only a fraction of a cent more to make it right.



FREE Comparison Kit
Visual proof, with samples, that *all-rag Anniversary Bond* is the printed, lithographed or engraved. Please request on business letterhead.

Masterline
ANNIVERSARY BOND
THE BEST LETTERHEAD PAPER IS MADE FROM RAGS

FOX RIVER PAPER CORPORATION
403 South Appleton Street, Appleton, Wis.

FOX RIVER PAPER CORPORATION, Appleton, Wisconsin

Baltimore Litho Club to Hear Naval Officer

LIEUT. BRADLEY EDELBLUT of the Navy Processing and Publications Division is to be the speaker at the February 21 meeting of the Litho Club of Baltimore at Hotel Emerson. Lieut. Edelblut is to speak on Reproduction Methods and Training of Personnel for Today and Tomorrow and will draw on his experience in Navy publication work and from his previous association with the printing firm of Judd & Detweiler. He is a graduate of Carnegie Tech. School of Printing.

About 60 attended the January 17 meeting of the club at the Emerson and heard a discussion of plastic litho

plates. The speaker was Capt. Ben Blocker of the U. S. Army, who substituted for Ellis Bassist of the Plastolith Co., Boston. Mr. Bassist was prevented by illness from attending. Capt. Blocker became associated with Mr. Bassist in 1935 at the Rustcraft Company, Boston, and remained there working on the development of the plastic plate until his entry into the Army two years ago. In his talk at the Baltimore club Capt. Blocker covered the subject of plastic plates from the raw base stock to the finished plate, and discussed exposure of the plate, and its characteristics with regard to holding the image.

284 Attend Chicago Craftsmen Offset Night

A RECORD attendance for the season—284—turned out for the Chicago Craftsmen's meeting January 18 for "Offset Night" and heard R. V. Mitchell, president of Harris-Seybold-Potter Co., Cleveland, tell of probable expansion in this field following the war. Mr. Mitchell commended the Chicago Craftsmen for the part they have played in advancing the lithographic process. He told the story of *Time's* use of lithography in producing its overseas editions,

and referred to the increasing use of lithography in the production of books. On display at the meeting was the "Books by Offset" collection sponsored by the American Institute of Graphic Arts.

Guests at the meeting included a party of 15 lithographers from Milwaukee, and Walter Leggett, president of the Chicago Lithographers Club. The speaker was introduced by W. G. Martin, of the Chicago office of Harris-Seybold-Potter.

Litho Courses Begin

Evening training courses in practical lithography, sponsored by the New York Trade School and the Lithographic Technical Foundation opened during the last week in January and the first week in February. Dr. D. J. MacDonald, the foundation's education director, announced. Courses and the instructors are: color separation, William Huelb of Colorgraphic Offset Co.; color stripping, Terrence Stephenson of Industrial Lithographing Co.; halftone photography, Donald Grant, Advertisers Offset Co.; press work, Peter Rice of Industrial; and press troubles, also taught by

Mr. Rice. Enrolment averages 12 to a class, Dr. MacDonald said.

Lang Heads Ketterlinus Office

Paul Lang was appointed manager of the New York office of Ketterlinus Lithographic Mfg. Co. of Philadelphia. Mr. Lang has been with the New York office of Niagara Lithograph Co. for the last year and a half, and prior to that was with Snyder & Black, New York, for 15 years.

Scrap 87 Tons of Displays

Obsolete sample displays and file copies totaling 174,000 pounds were

recently turned into the paper salvage drive by Arvey Corp., Chicago, mounters and finishers of cardboard displays. The firm is following its own



advice given through an advertising campaign launched last month urging the graphic arts and advertising industries to scrap obsolete displays. The 87 tons of scrap represented the complete Arvey sample file, an accumulation of many years. Before binding them up for scrap, the company photographed the most interesting samples and inaugurated a "duration" policy of filing photographs instead of actual samples. The Arvey advertising campaign urging the salvaging of obsolete displays, catalogs, cartons, calendars and other material, is continuing in advertising trade publications.

Honor Wagner on Retirement

Frank E. Wagner, who since 1916 has been in charge of the printing-testing plant of the S. D. Warren Co., paper manufacturers, at Cumberland Mill, Maine, will be honored with a dinner given by the Boston Club of Printing House Craftsmen April 17. Warren employees and other New England groups have paid tribute to Mr. Wagner on his retirement. He has been in demand as a speaker before graphic arts groups for many years.

Morest Takes Lease

A floor at 211 Centre Street, New York, has recently been leased by the Morest Co., Inc., printers, engravers and lithographers.

TROUBLE-FREE RUNS . . .

Unless your chemicals are *right*, trouble may develop, and trouble usually means reduction in quality, and loss of profits.

You can make sure that your chemicals are right by insisting on MERCK CHEMICALS FOR THE GRAPHIC ARTS.

Exacting laboratory control ensures their purity, uniformity, and reliability. You can depend on them for the same good results, from the same procedures, every time. Write for catalog.



FINE CHEMICALS FOR THE
PROFESSIONS AND INDUSTRY SINCE 1818



MERCK & CO., Inc. *Manufacturing Chemists* **RAHWAY, N. J.**

New York, N. Y., Philadelphia, Pa., St. Louis, Mo., Elkton, Va., Chicago, Ill., Los Angeles, Cal.

In Canada: MERCK & CO., Ltd., Montreal and Toronto

Five Litho Firms Produce Red Cross Posters

THE American Red Cross, large user of lithography, is again using that process in the production of both indoor and outdoor display pieces for its 1944 War Fund campaign. The goal of this campaign is \$200,000,000, all to be raised in March. Five litho firms, in various parts of the nation, are producing the advertising material.

Red Cross poster and emblem coverage this year, including use of counter, wall, window and billboard display, runs close to a total of 150,000,000 copies, all printed in lithography. They range in size from the 24-sheet, full color, poster to the paper lapel tab, given all contributors, which was used for the first time last year.

The 24-sheet poster, produced by Gugler Lithographic Company of Milwaukee, is entitled "Your Red Cross Is at His Side." It is an adaptation of the design by Douglass Crockwell, for the 20" x 14½", eight-color window card produced by Western Printing and Lithographing Company, Racine, Wisconsin. Sixteen thousand copies of the 24-sheet poster, representing about four-fifths of the nation's billboard coverage, have been ordered, and 750,000 window cards.

Other display items include 600,000 paper posters, 22" x 28", six-color, produced by Stecher-Traung Lithograph Corporation of Rochester, New York; 325,000 counter cards, 7" x 10½", two-color, produced by United Lithographing Corporation of New York; and 65,000,000 window



1944 WAR FUND



Your RED CROSS is at his side

Two of the Red Cross posters.

emblems produced by American Colortype Company, Clifton, New Jersey. Lapel tabs ordered total 75,000,000.

The six-color paper poster was designed by Jes Schlaikjer, and the counter card was produced from a color photograph by Victor Keppler.

Order Co., was re-elected chairman of the board. Others named to the board were: Paul W. Brown of Sears, Roebuck & Company; Homer J. Buckley of Buckley, Dement & Company; David Burpee of W. Atlee Burpee Company; Reuben Don of Spiegel, Inc.; E. W. Dresser of R. R. Donnelly & Sons Company; A. R. Erskine of George T. Brodnax, Inc.; S. F. Kirby of Montgomery Ward & Company; C.

B. Mills of O. M. Scott & Sons Company; Walter Oberfelder of Walter Field & Company; Roscoe C. Wadsworth of Lane Bryant, Inc., and Edward Mayer, of the Mail Advertising Service Association, New York City.

Offset Newsweek Overseas

A number of new overseas editions of *Newsweek*, several of them produced in foreign lands from offset negatives flown from the U. S., were launched during January. Reynolds & Reynolds, Dayton, Ohio, makes the negatives of the magazine's text pages, and these are flown to Australia, Iran, and India for offset printing, the production in the latter two countries being supervised by the U. S. Army. A Hawaiian edition is produced there by the Honolulu Lithographing Co. The pocket size Battle Baby edition is offset by the Courier-Citizen Co., Lowell, Mass. Pan-America-by-Air and Canadian editions are produced by letterpress at present. The company also contemplates an offset school edition for domestic distribution. The foreign offset editions are all on light-weight stock and carry no advertising.

Another Overseas Edition

Modern Plastics, trade magazine, is using offset lithography for reproduction of a 5½" x 8" Overseas edition of its regular monthly issue. The miniature edition is distributed to new subscribers for which no regular copies are available and for men in the armed forces who are former subscribers or who are interested in plastics. Paper restrictions have made it impossible to increase the number of copies of the regular edition. The overseas job, produced by Ardlee Service, New York, is lithographed on 16 lb. opaque paper, and the first edition contained 64 pages and covers. It is a complete reprint of the regular issue but contains no advertising.

Continental Can Gets E

Continental Can Co., Chicago, is to receive the Army-Navy E Award according to an announcement made in Washington January 25.

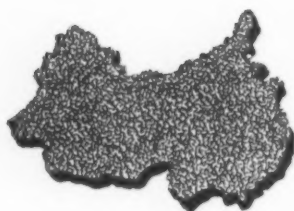
Business Mail Group Re-elects

George F. McKiernan, George F. McKiernan & Co., was re-elected president of the National Council on Business Mail at the group's annual meeting at Hotel Bismark, Chicago, January 24. Douglas C. McMurtrie, Ludlow Typograph Co., was re-elected secretary, and Ernest J. Legler, Butler Brothers, continues as treasurer. Charles A. Bethge, Chicago Mail

INTERNATIONAL COOPERATION



The Yank in China



NOTE TO READERS:
Chief reason for adopting Basic English (850 selected words) as a "second language" in foreign lands is to further understanding between nations. This advertisement is written in Basic English.

Certain good English words make up a common language in which there is a meeting of minds—in China and everywhere.

Now the Yanks are in every part of the earth. By doing the kind, wise thing, Yanks are making friends by the thousands. Give those Yanks and the nations they are among this common language of words—

an *international* language—and they will make friends by the million. That is where Basic English will be a help—in a land like China whose relations with other nations are becoming more important day by day.

War is the cause of tight conditions in the paper market. International Paper Company gives ready help in making these serious conditions as smooth as possible.

★ BUY ANOTHER WAR BOND ★

International



PAPER COMPANY

220 E. 42nd ST., NEW YORK, N. Y.

PAPERS FOR PRINTING AND CONVERTING

N. Y. Club Hears Paper Facts; Re-elects Officers



Officers of the New York Litho Club, re-elected for 1944 are: (left to right) Oscar Falconi, treasurer; William Carey, president; Walton Sullivan, vice president; and Peter Rice, secretary.

THE opinion that the present paper shortage would continue for the duration of the war with Germany and perhaps for some months beyond that date was expressed by O. M. Curtis, Jr. of the S. D. Warren Co., Boston, as he addressed the Litho Club of New York, January 26, at the Building Trades Club. Sixty attended the event, which was the annual business meeting, and present officers were re-elected.

The speaker warned that lithographers have not yet felt the full impact of the shortage, and that it seemed possible that certain grades of coated litho papers, especially coated one side, may be even more difficult to obtain. He said that lighter weight plain papers would come more and more into the picture.

He explained that long fibre sulphite pulp is needed for extra strength in litho papers and that this particular type of pulp is the one which is in short supply. Therefore present papers will not be as strong as usual. Under allotments of pulp, mills had several courses of action, he said. They could hold to present standards of quality, run all the pulp necessary to meet these standards, and then shut down. They could further reduce allotments to customers or possibly eliminate some customers altogether. Or they could stretch out the available pulp by reducing the quality of the paper, with the result that there would be more paper. He said he believed that lithographers would rather have more paper of uncertain quality than to have little or no paper at all.

He told of the substitution of starch for casein in litho coated papers. Starch coated sheets are more soluble than casein and absorb ink and water faster than 100 per cent casein sheets. This might affect color values of present ink formulas and may have an effect upon spirit varnishing over

N. Y. Club Meets February 23

The next meeting of the New York Litho Club will be February 23 at the Building Trades Club, 2 Park Ave., when William H. Falconer, Eastman Kodak Co., will speak on the Eastman contact screens. He will discuss both the orange screen for deep etch work and the magenta for albumen.

unprinted areas. Starch may hold up varnish and give a good gloss, but the absorption of the alcohol or naphtha solvent of the varnish may impart a yellowish cast to the coating, he explained. He said that he did not anticipate any undue difficulty with fountain etches or with plates due to the chemical printing properties of present paper. Any change away from the neutrality of litho papers will be slightly to the acid condition, he said.

Club officers, re-elected to serve during 1944, are William Carey, Sweeney Litho Co., president; Walton Sullivan, Tooker Litho Co., vice-president; Oscar Falconi, Maverick & Wissinger, treasurer; and Peter A. Rice, Industrial Litho Co., secretary.

New members of the board of governors are: Henry Bischoff, Oberly & Newell Lithograph Corp.; Lawrence Littman, National Process Co.; Eugene B. Martens, Boro Offset Corp.; John O. Patak, Pace Press; and Otto

Soehren, Zeese-Wilkinson Co. Others board members re-elected include Cue O'Doherty, DeLuxe Check Printers; Philip P. Quartararo, Kindred, MacLean & Co.; George Schlegel, Schlegel Lithographing Co.; and Rubin Wohl, Grinnell Litho Co. William H. Falconer, Eastman Kodak Co., was elected to an associate membership on the board.

Ernest Wider, of Trautmann, Bailey & Blampey, who has been a member of the club and its predecessor organization since 1907, was made an honorary member for life, by the members. Mr. Wider was not present at the meeting because of illness.

Spokane Firm Expands

Spokane Lithographing Co., Spokane, Wash., has purchased a two-story building with full basement at W901 Broadway, according to the firm's president, Berle J. Warren, and plans to be moved into the new location during February. The building has 16,000 feet of floor space all of which is to be utilized by the company. Present quarters at S151 Browne, occupied for the last 34 years, had 7,000 square feet. Mr. Warren also announced that the firm will expand with \$50,000 in new equipment following the war.

Join Chicago Craftsmen

Joseph Malenke, foreman of the job room at the Stromberg-Allen Co., Chicago litho plant, was recently inducted into the Chicago Club of Printing House Craftsmen. John W. Burns, plant superintendent of American Printing Ink Co., is also a new member of the Chicago club as is Frederick H. Bartz, director of Graphic Arts Research Foundation.

Goudy Collection to Library

The typographical collection accumulated by Frederick W. Goudy, creator of more than 100 type faces, has been purchased for permanent display by the Library of Congress, Washington. Mr. Goudy was honored in ceremonies at the library January 6 when the collection was formally accepted by the institution.

ANNOUNCING
the appointment of
ROBERTS & PORTER
as agents for
HARRIS LITHO CHEMICALS

HARRIS LITHO CHEMICALS, manufactured by the Harris-Seybold-Pottery Company, Cleveland, are widely recognized by lithographers everywhere in the world as superior products for the platemaking process. Their qualities of uniformity, consistency and behavior in actual performance under all kinds of conditions have won for them high acclaim. Roberts & Porter, suppliers to the lithographic industry for years, is therefore proud and happy to add this outstanding line of chemicals to its other products. Roberts & Porter is now in a position to give a completely rounded service to the lithographer. A full stock of Harris Litho Chemicals will be carried at both the Roberts & Porter branches in Chicago and New York.

INITIAL ORDER

For those who have never tried the Harris Deep Etch Process we suggest the following initial order:

- 1 Gal. Hidensity Deep Etch Sensitive Coating.
- 2 Qts. Harris Deep Etch Developer
- 1 Qt. Harris Deep Etch Zinc Etching Solution
- or
- 1 Qt. Harris Deep Etch Aluminum Etching Solution
- 8 Oz. Harris Stop Out Solution
- 1 Lb. Harris Deep Etch Developing Ink
- 1 Pt. Harris Deep Etch Lacquer
- 1 Qt. Harris Litho Asphaltum
- 1 Pt. Harris Counter Etch
- 1 Pt. Harris Plate Cleaning Solution
- 2 Harris Deep Etch Swabs
- 1 Gal. Harris Anhydrous Plate Wash
- 5 Lbs. Cleansing Paper
- 5 Lbs. Hydrogum

The Harris line includes, of course, chemicals for both the deep etch and albumen processes. Roberts & Porter is particularly gratified to acquire the well-known Harris Hidensity Deep Etch Sensitive Coating, since it has the outstanding advantage of forming an exceptionally thin coating on the plate, which results in more faithful reproduction of the tone values of the positive.

Roberts & Porter has prepared suggested initial order (shown in the box) covering chemicals required for the deep etch process for lithographers who would like a trial order. R & P will gladly send prices, with complete lists of all Harris Litho Chemicals available, on request.

ROBERTS & PORTER, INC.

CHICAGO: 402 South Market Street

NEW YORK: 100 Lafayette Street

Joint Committee Offers Conservation Check

ISSUED BY THE
JOINT COMMITTEE ON GOVERNMENT RELATIONS
OF THE COMMERCIAL PRINTING INDUSTRY
461 EIGHTH AVE., NEW YORK 1, N. Y. • 105 WEST MONROE ST., CHICAGO 3, ILL.

PAPER CONSERVATION CHECK SHEET
(Use a check sheet on every job. Get copies from your printer.)

Can we save 25 per cent of the paper on this job?
The War Production Board has curtailed the tonnage of paper by 25 per cent since 1941. In order, therefore, to take care of the country's printing requirements, it is necessary for all printers and users to practice maximum conservation in weight and size. Printers and users must employ their resourcefulness and technical skills to produce attractive printing which will serve the purpose for which it is intended despite a reduction in the tonnage of paper used. There is a shortage of paper, but no shortage of ink, color, or typography.

Put a check (✓) in each box for yes; if in doubt, consult your printer.

<p>PAPER STOCK</p> <p>1. Is this the lightest weight paper we can use?</p> <p><input type="checkbox"/> Inside paper <input type="checkbox"/> Letterhead <input type="checkbox"/> Cover stock <input type="checkbox"/> Envelope</p> <p>OVERALL SIZE</p> <p>2. Is this the smallest practical size we can use?</p> <p style="font-size: x-small;">For example: <input type="checkbox"/> Smaller page size <input type="checkbox"/> Smaller letterheads <input type="checkbox"/> Smaller forms <input type="checkbox"/> Can this size be cut without waste from a standard sheet?</p> <p>TYPE SIZE</p> <p>3. Have we specified the smallest practical size type?</p> <p><input type="checkbox"/> Body type <input type="checkbox"/> Can we reduce leading? <input type="checkbox"/> Headline or display type <input type="checkbox"/> Would narrower columns make it possible to use smaller type?</p> <p style="font-size: x-small;">SEE OTHER SIDE FOR ADDITIONAL SUGGESTIONS</p>	<p style="text-align: center;">DESIGN AND LAYOUT</p> <p>4. Is the general design and layout economical?</p> <p><input type="checkbox"/> Can illustrations be reduced in size and printed closer together? (Also serve copper.) <input type="checkbox"/> Are all bleeds and overhang covers eliminated? <input type="checkbox"/> Can we print on both sides of the paper? <input type="checkbox"/> What are the smallest margins we can use? <input type="checkbox"/> Can it be self-covered? <input type="checkbox"/> Are there any intervening blank pages? <input type="checkbox"/> If a cover must be used, can all four sides be used for printing? <input type="checkbox"/> Can it be mailed without an envelope? <input type="checkbox"/> Can it be folded to go in a smaller envelope?</p> <p style="text-align: center;">AMOUNT</p> <p>5. Have we checked carefully the number needed?</p> <p><input type="checkbox"/> Printing lots okay? <input type="checkbox"/> Inventory?</p> <p>AMOUNT</p> <p>6. Can we achieve equal effect with a smaller format by using better typography and additional colors?</p> <p style="text-align: center;">ESTIMATED PAPER SAVINGS</p> <p style="font-size: x-small;">Percentage saved Savings in pounds</p> <p>1. Over the previous comparable job?</p> <p>2. Over the original specifications?</p> <p style="font-size: x-small;">Save this check sheet and discuss it with your printer. Use him as a consulting technician. The Joint Committee would like to receive "before and after" examples of paper conservation. Please send them to Room 1712, 461 Eighth Avenue, New York 1, N. Y. It will help others make similar savings.</p> <p style="text-align: center;">EVERY AMERICAN COOPERATES IN PAPER CONSERVATION</p>
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A CAMPAIGN for conserving paper, carried through trade associations in all industries, through the graphic arts industries and through the trade press, has been launched by the Joint Committee on Government Relations of the Commercial Printing Industry. In announcing these plans the committee stressed that the plan was not designed to reduce the amount of printing in any way but merely to effect savings in paper consumption. The plan advo-

cates ingenious use of typography and color, reduction of weights, type sizes and overall size, and other methods of conservation. The accompanying illustration shows a check list designed for lithographers and printers to give to their customers to help them plan their work with these conservation measures in mind. Copies of this check list may be obtained from the committee at 461 Eighth Avenue, New York 1, or 105 West Monroe Street, Chicago 3.

Milwaukee Firm Begins Postwar Expansion

THE W. A. Krueger Co., Milwaukee lithographers, announce the purchase of a building at 3820-30 West Wisconsin Ave., as the first of expansion plans called for in the firm's postwar program, according to William A. Krueger. The event also marks their tenth anniversary in business.

Mr. Krueger founded the business in 1934, and equipment consisted of one Multilith press. The plant then occupied less than 1000 square feet, at 714 West Wisconsin Ave., and Mr. Krueger and one employee handled the work. Today, although still at the same address, the firm occupies two floors of the Welch Building. On the

present payroll are forty employees and fifteen men are in the armed services.

The new building, to be occupied in June, will provide more than 34,000 square feet of space, an increase of 100 per cent over present area occupied. The additional space allows for increased photographic, plate-making and press equipment, as far as wartime conditions permit. Remodeling plans, now on the drawing boards, call for one of the largest and most modern lithographic plants in the middlewest, Mr. Krueger said. Of all steel and concrete construction the building which is 120 by 120 feet was

purchased from the City of Milwaukee. Adjacent property will provide parking space for customers and employees.

In announcing the purchase, Mr. Krueger, formerly in the letterpress business for 18 years, said: "The move is an expression of our faith in the future of lithography. Our ten years' growth and progress have given us that faith. When peace comes, advertising will be a chief factor in exploiting and explaining new products, and in re-establishing new markets. Lithography will be one of the important processes by which such printed advertising will be produced. We feel we must be ready for 'the day after the day,' and not wait until victory to begin preparing. Then, too, we feel a very definite obligation to our men in service. They want, more than anything else, to come home to job security and a future. We feel that lithography's role in postwar printed advertising, with its greatly expanded use of color, will give them that opportunity."

The company also operates a Chicago branch under the name of Northern Lithographing Corporation, 600 W. Jackson Blvd., which was purchased four years ago.

Associated with Mr. Krueger, who is president and treasurer, are: Robert A. Klaus, vice-president; Arthur M. Wood, secretary and sales manager; and Harry Quadracci, plant superintendent.

196 Forbes Men in Service

The latest issue of *Hello Gram*, house publication of the Forbes Lithograph Mfg. Co., Boston, lists 196 employees on its honor roll. Of this number 14 have been honorably discharged from the forces. Four have died in service as reported previously.

Joins Baltimore Firm

General Publicity Press, Baltimore, has announced that Gilbert C. Fisher, former instructor in lithography at the Ottmar Mergenthaler School of Printing, has been placed in charge of the litho shop.



does your letterhead **SELL POWER?**

Wright Aeronautical Corporation sells power . . . power that is changing the world! Space vanishes as giant bombers and transports wing their wartime way . . . powered by the Wright Cyclone 18 . . . the engine that generates more horsepower than a modern steam locomotive.

To represent it, the Wright Aeronautical Corporation selects Strathmore paper for its letterhead. Strathmore expresses at a glance the power, standing and integrity of *your* business. Now that lighter weight papers are a wartime necessity, quality becomes more important than ever. The Strathmore watermark is an assurance of quality.

Strathmore Papers for Letterheads: Strathmore Parchment, Strathmore Script, Strathmore Bond, Thistlemark Bond, Alexandra Bond, Bay Path Bond and Alexandra Brilliant.

STRATHMORE

MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

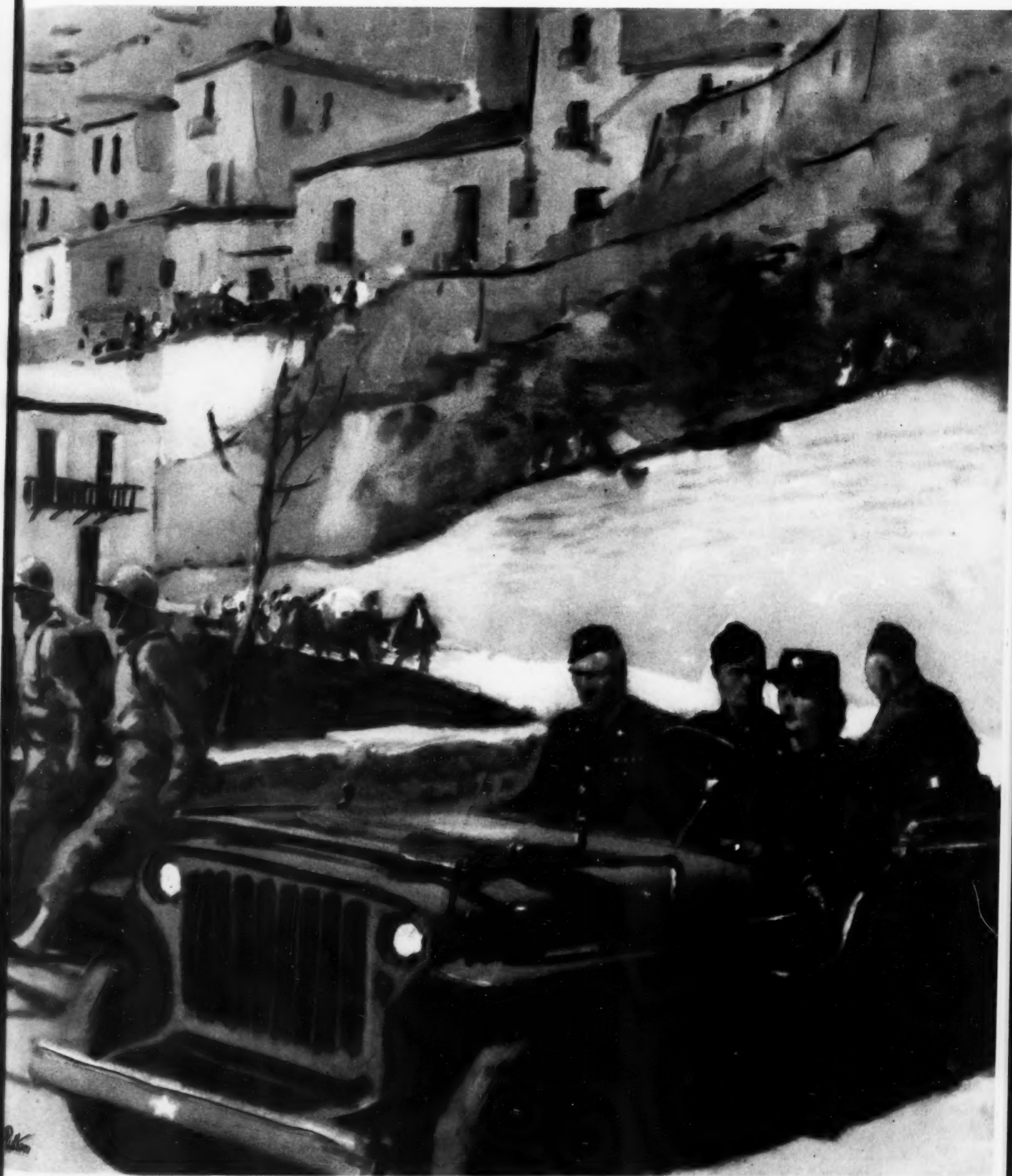
PAPER IS PART OF **TODAY'S PICTURE**

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

★ ★ ★

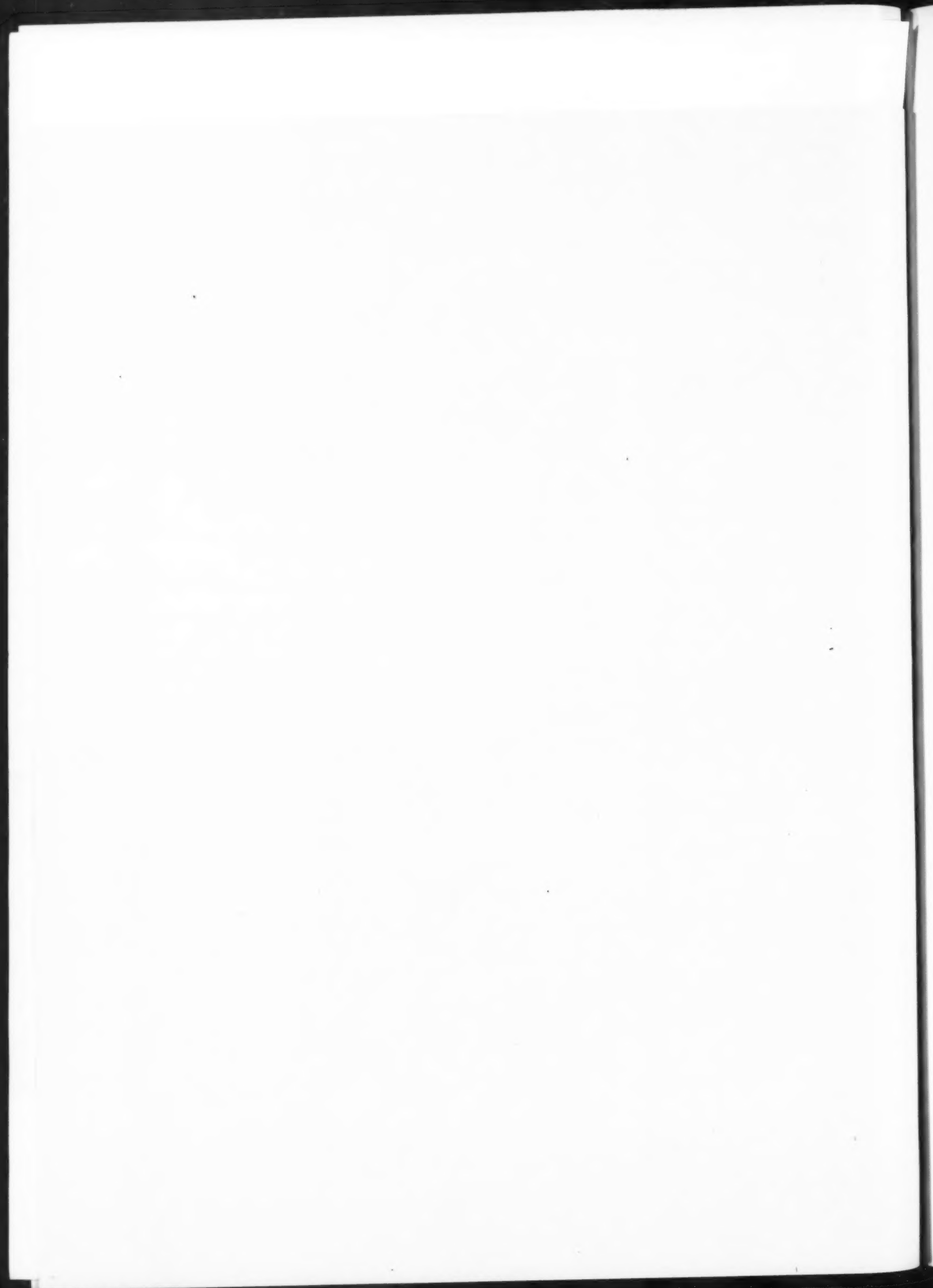
This series appears in:

FORTUNE
TIME
BUSINESS WEEK
UNITED STATES NEWS.
NEWSWEEK
FORBES
ADVERTISING &
SELLING
TIDE
PRINTERS' INK
SALES MANAGEMENT



WACS

learn their geography at first hand in exotic lands far from home



Ode Addresses Boston Group

Offset lithography applied to the production of books was discussed by Randolph T. Ode, Providence Lithograph Co., Providence, R. I., at the January 19 meeting of the Boston Bookbuilders. He told of the progress made in the offset process in the last few years, particularly in the book publishing field, and discussed offset in relation to letterpress and gravure both for color illustrations and for text pages.

Name Brandt Chicago Director

The appointment of Joseph A. Brandt as director of the University of Chicago Press, a combination offset and letterpress plant, was announced. Mr. Brandt was formerly president of the University of Oklahoma where he was closely identified with the expansion of that state institution's press to a position of importance in the publishing field. Prior to that he had been director of the Princeton University Press.

Moves Milwaukee Plant

Crown Can Co., affiliated with the Crown Cork & Seal Co., of Baltimore, has announced that its Milwaukee metal decorating facilities are being moved to larger space in Chicago. The Milwaukee plant has been acquired for manufacture of material for the Signal Corps.

THE INSERT

This is one of a series of four menus lithographed by Quaker State Lithographing Co., New York, for Hotel New Yorker. George A. Muenzer, of the lithographing firm, states that the original order for the job called for a two-color reproduction, but that three colors were necessary for a faithful copy of the original full color painting. Consequently he had the separations made, and proved the job in three colors. R. Kynett Penfield, the hotel's advertising manager, and the artist, John Fulton, both agreed that the extra color was advisable, so the job is produced in two blues and a red. Mr. Muenzer stated that his policy of working closely with the artist was followed and Mr. Fulton made frequent studies of the work as it progressed. All of the present series of four menus illustrate women in the armed services.

FEBRUARY, 1944

PAPER & WAR

Wars have always stimulated scientific advancement. Consider the marvels we already have from this war—and those promised for the days of peace. Yet, no one has discovered a better fiber than cotton for the making of enduring high quality writing and record papers. Paper manufacture has been improved—but the basic, practical material for high quality paper is still cotton.

For nearly a hundred years Parsons cotton fiber papers have been recognized as practical papers for permanence in frequently used records, also for faster, more legible results in daily use.

Write today for Demonstration Folder of these superior business papers and see how they can be used in your business.

PARSONS PAPER COMPANY
Holyoke, Massachusetts

Parsons Paper
Specialized for Modern Business

WHAT'S THE ANSWER?

Does the lithographer or the customer own the plates and negatives for a lithographed job? Where can we get accurate information on costs? What will be the effects on my business of the latest Washington ruling? How does my lithographic business fit into the complex wage and hour structure?

These are questions facing lithographic management every day, and they will continue to play a large part in business after the war is won.

It is the purpose of your trade association to study, digest and explain these complex factors and to place the answers to your problems at your fingertips. Members of the National Association of Photo-Lithographers regularly receive helpful bulletins, prepared for ring-binder filing for quick reference. Occasional data sheets are issued on trade practices, costs and estimating, selling, production, copyrights, and management. They contain down-to-earth information to help our members with their everyday problems.

These are only part of the reasons why your firm would profit from being a member of this association. At a cost of approximately \$25 per year per press you can participate. For full information send in the coupon below.

NATIONAL ASSOCIATION OF PHOTO- LITHOGRAPHERS

1776 BROADWAY
NEW YORK 19, N. Y.

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

1776 Broadway, New York, N. Y.

Dear Mr. Soderstrom: I am interested in knowing more about your work. Our press equipment is

No.

Size

Make

FIRM NAME.....

EXECUTIVE

ADDRESS

CITY

STATE

Warden Paper Is Offset



This offset air warden publication is edited and published by a lithographer.

Zone News, a publication for air raid wardens in Queens, New York City, is not only produced by lithography, but is also edited by a lithographer. Ralph A. Wantuck, a warden, who founded, edited and published the paper, was in charge of the camera department of D'Arcy Printing & Lithographing Co., New York, until his induction into the U. S. Navy during January. The 7 by 10 in. publication had a circulation of 2,500 among civilian defense volunteers and carries news of the various sectors, as well as local advertising. Presswork was done by General Reproductions, New York.

With the induction of its publisher, no plans for future issues have yet been told. On Mr. Wantuck's departure the D'Arcy company tendered a dinner in his honor at a downtown restaurant. He has been with the firm three years and organized the camera department.

Induct Skach Brothers

Two Chicago brothers, identified with the lithographic industry entered the army during January. They are Joseph J. and George Skach. Joseph J. was formerly production manager for D. F. Keller & Co., and more recently became associated with *Esquire* magazine. George was gen-

eral plant superintendent of the H. J. Schultz Litho Co., and chairman of the Craftsmen's exhibits committee.

Chicago on 48-Hour Week

Operations in Chicago litho plants under the War Manpower Commission's 48-hour week order got under way with but slight confusion when this order went into effect in the Chicago area January 16. Many employers had studied features of the new regulations at a meeting arranged by George Benton, western

manager for the Lithographers National Association, and addressed by Thos. H. Wright, deputy area director of WMC.

Stern Makes Survey

A survey among buyers of printing to discover the general trends in commercial printing requirements and volume for now and after the war is now being conducted by Edward Stern & Co., Philadelphia printers and lithographers. Findings are to be compiled in a brochure.

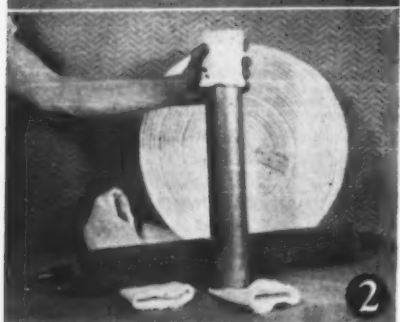
One of America's Really Fine Papers

A superb paper for those who want their business correspondence to convey stability and prestige. For several generations American leaders in business and the professions have chosen OLD HAMPSHIRE BOND as their letterhead paper. Printers, Lithographers and Engravers who recommend and use this fine paper know from experience that it carries prestige and goodwill. OLD HAMPSHIRE BOND is made by the Carew Manufacturing Company, South Hadley Falls, Mass.

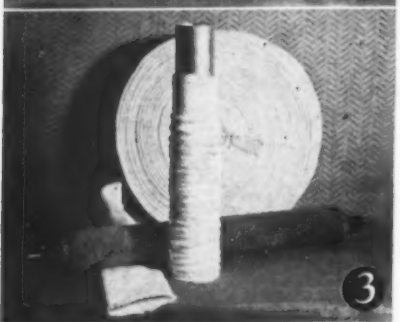
Old Hampshire Bond



1



2



3



4



5

USE THIS SIMPLE, MODERN WAY TO COVER ROLLERS

5 EASY STEPS

1. Everything that is required: a roll of material, a metal tube, scissors, needle and thread.

2. Cut Aquatex or Dampabase to length. Thread it completely through the tube. Turn it down over the outside edge of the tube.

3. The transfer tube with the material placed over it.

4. Place the transfer tube over the roller. Then, holding the Aquatex or Dampabase on one end of the roller, slide the tube off the other end of the roller.

5. Cut off excess material and sew other end.

AQUATEX and DAMPABASE are products that will eliminate sewing and other lost motion in your press-room. They "pull on like a stocking—fit like a glove" in less than 3 minutes. Get the facts today.



GODFREY ROLLER COMPANY



WILLIAM P. SQUIBB, President
211-217 No. Camac St.
Philadelphia, Pa.

Yes!
THE WORLD



has a headache today,

but

TOMORROW..

After the peace, America may expect better neighbors around the globe.

America may expect better domestic as well as foreign trade.

And new ideas, new processes, new products! A dream? Oh no, many are on the way now, others are perfected all ready to be released at the proper time.

And so, with a united nation willing—even eager—to give its best, industry will make strides such as will put previous achievement to shame.



Save money by shipping via
Miami Valley Shippers' Assn.

CHILLICOTHE PAPERS

A BUY-WORD
FOR HIGH-GRADE

THE CHILLICOTHE PAPER CO.
Chillicothe, Ohio



MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS

MODERN LITHOGRAPHY

Announce Advertising Awards

The National War Theme Awards, successor to the annual Cantine Awards, for skill in wartime printing, have been announced by the Martin Cantine Co., paper manufacturers. Organized under the new name, the 22 year old competition this year is devoted to the promotion of the official war theme campaigns of the War Advertising Council, the Graphic Arts Victory Committee, and the Office of War Information, and to give public recognition to companies and individuals showing skill in using these campaigns in printed matter.

Any piece of printed matter that devotes some space to any official "war-theme" campaign is eligible for entry in this contest. There are no requirements as to paper, materials or processes. The sole object of the judging is to determine who has shown the greatest skill, regardless of the amount of money involved or materials used, the announcement states. Entries must be in by April 1. A certificate of award will be presented to each award winner, and recommendations for further recognition will be made in behalf of each winner, by the judges. Entries should be sent to the "War-Theme Awards," 345 Madison Ave., New York 17, N. Y.

YLA Visits Huebner Labs

A visit to Huebner Laboratories following dinner at the Building Trades Club was planned by the Young Lithographers Association of New York for February 9. William Huebner, who has developed and manufactured a number of types of photographic equipment for the graphic arts industry, was to demonstrate several developments in this field.

Completes 50 Years in Trade

Joseph C. Rufenacht, who is in charge of manufacture of cigar labels at Schlegel Lithographing Co., New York, was honored January 27, the 50th anniversary of his first position in the lithographing industry. The New York Tobacco Table, a trade organization, tendered him a dinner, and the Schlegel firm presented him

with a gift. Mr. Rufenacht joined the old Schumacher & Ettlinger firm January 27, 1894, and this firm was merged with the American Lithographing Co. three years later. In 1928 Mr. Rufenacht joined Schlegel.

Old Timers Honor Hagen

Fred J. Hagen, of Workman Mfg. Co., Chicago litho concern, was a guest of honor at the 59th annual Benjamin Franklin dinner of the Old Time Printers Association in Chicago January 16. It was the 53rd time Mr.

Hagen had been present at this yearly gathering of old timers, he having missed only six of the meetings since the club was launched in 1886. Douglas C. McMurtie, director of typography for Ludlow Typograph Co. was toastmaster at the banquet.

Wilbox Co. Incorporates

Wilbox Co., Inc., box fabricators, printers and lithographers, was incorporated at Babylon, N. Y., recently.



WHY GAMBLE?

Because the "33" Ink Conditioners increase the affinity of ink to paper, better printing is made comparatively simple — eliminating many causes of poor reproduction.

The "33" Ink Conditioners, chemically engineered for modern inks, are unsurpassed for Gloss Inks and Overprint varnish — Maintains and Improves Color Value — Minimizes Offset — Prevents Crystallization and Picking — Keeps Halftones Clean and Open and Conditions Rollers, etc.

Average use: one-half ounce per pound of ink. The "33" Ink Conditioners are synthetic products, 100% distilled, non-inflammable and non-toxic. Write for your copy of "To the Pressman" which contains additional information and send TODAY for the 8-pound container of "33" (letterpress) or "O-33" (litho and multilith).



SPEED UP PRODUCTION

100% Guarantee
WRITE FOR 8 POUND TRIAL ORDER

If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

LOS ANGELES SAN FRANCISCO DALLAS HOUSTON
OKLAHOMA CITY MIAMI ORLANDO TAMPA JACKSONVILLE
TALLAHASSEE CHARLOTTE KNOXVILLE WILKES-BARRE
ATLANTA MILWAUKEE ST. LOUIS KANSAS CITY DENVER
CINCINNATI DAYTON HARTFORD TORONTO MONTREAL HONOLULU

Central

COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago, Illinois

Lithographers!



THIN PAPERS
are Essential to
MODERN BUSINESS

to reduce
Office and Factory
expenses.

Specify one of
ESLEECK
THIN PAPERS

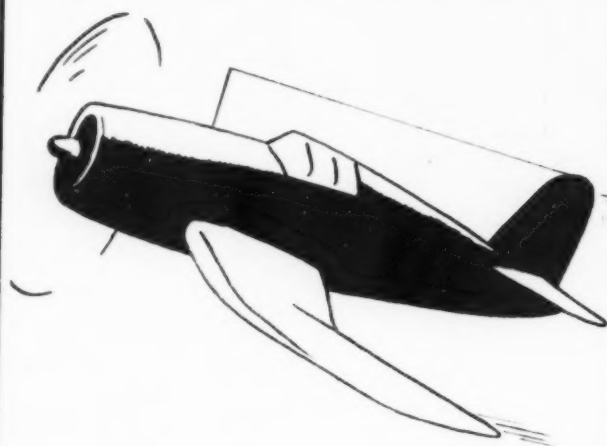
Fidelity Onion Skin
Clearcopy Onion Skin
Superior Manifold

Recommended for
Thin Letterheads, Copies,
Records, Advertising.

SEND FOR SAMPLES

ESLEECK
Manufacturing Company
Turners Falls, Mass.

SPEED COUNTS



Today, in spite of manpower shortages, the pressure of wartime printing demands faster and faster deliveries. Speed counts in every phase of your operation—camera, platemaking, presswork. And it's on your presswork that ECLIPSE DEEP-SET BLACK INK will prove a real help. Its trouble-free performance assures you of maintaining production speeds. ECLIPSE DEEP-SET BLACK is the black ink pressmen have come to count on for complete dependability, and at the same time for brilliant tones and solids. Send for a trial order and test it in your own pressroom.

DO YOUR PART

Help conserve essential materials. Order inks in the largest container sizes you can conveniently handle. Avoid rush orders by anticipating your needs.

HIGHEST QUALITY INK FOR LITHOGRAPHERS

GAETJENS, BERGER & WIRTH, INC.

35 York St., Gair Bldg., B'lyn, N. Y. • 538 S. Clark St., Chicago

Philadelphia Club Holds Annual Quiz Session

WITH William Stevens as moderator and John Knellwolf at the cash register ringing up half dollars for each question missed, the Philadelphia Litho Club held its annual quiz program January 24 at the Stephen Girard Hotel. About 70 attended and fired questions at the board of experts, which consisted of Kenneth Whitecar of Alpha Litho Co., on camera subjects; Joseph Mazzaferri, Graphic Arts Engraving Co., platemaking; Charles Geese, Cuneo Eastern Press, presswork; George Stietler, Ideal Roller Co., rollers; and Harold Bensing, Bensing Bros. & Deeney, inks.

Questions covered a wide range of lithographic production subjects in the fields of all the experts. A method of patching deep etch plates was described, humidity and temperature of pressrooms were discussed, the contact screens were explained, plastic plates were talked about, and interest was shown in the effects of synthetic rubber now being used in rollers and blankets. Considerable interest was also shown in an impromptu report on the use of Monel and stainless steel litho plates

Phila Club to Hear Weyl

Charles Weyl, president of Edward Stern & Co., Philadelphia combination firm, is the speaker for the meeting of the Philadelphia Litho Club, Monday, February 28, at the Stephen Girard Hotel. Mr. Weyl's subject will be "Personnel Problems and the Business Executive."

by Walter Kaiser, of Edward Stern & Co., club president. (This report is published in some detail on page 43.)

Mr. Stevens, also of the Stern firm and the club's vice president, has been made chairman of publicity of the club, and Elmer Strange, Alpha Litho, was appointed chairman of the membership committee.

Three guests from the U. S. Marines Quartermaster Corps attended. They were Sgt. John Mead, formerly of Sun Printing Co., Philadelphia; Sgt. Herbert (Buck) Miller, formerly of Lebanon Paper Box Co., Lebanon, Pa.; and Cpl. Ted Ziemendorf, formerly of Gilman Fanfold Corp., Niagara Falls, N. Y. Both Mead and Miller have recently been promoted to sergeants.

Milwaukee Litho Club Hears Talk By Carlson

MEMBERS and guests of the Milwaukee Litho Club heard Gus Carlson of the Harold M. Pitman Co. speak on new processes and new ideas in the litho industry, as they met January 27 at the Viennese Gardens, the club's regular meeting place.

Mr. Carlson went into the subjects of map reproduction, contact printing, paper and chemical conditions, and plate coatings. He stressed the need for strict discipline and constant supervision over inexperienced employees as a necessity in the modern shop. Interest was shown in a sample of "trans-vision" printing,

demonstrated by Mr. Carlson. It is a form of litho or gravure printing on glassine, cellophane, or other transparent material, he explained. The sample was in the form of a short-run book, single copies of which ran to \$1000 each, he said. It was produced in Milwaukee.

Howard C. Buchta, of the E. F. Schmidt Co., club secretary, reports that club membership now totals 20 at the beginning of its third year. The club regularly meets the fourth Tuesday of each month, and the next regularly scheduled meeting is February 22. Plans for this meeting will be announced locally.

First Transoceanic Newspaper



Leon Bernstein, pressman, and Charles S. Morris, president of Business Letter Service, New York, examine one of the first copies of the Transoceanic Edition of the London Daily Mail. The 12-page weekly digest of the London newspaper is offset by the New York lithographic firm from negatives of type set in London and flown across the Atlantic. Begun early in January, the job now goes through in a routine manner and is in the mail 36 hours after negatives are received. Don Iddon, U. S. correspondent for the Daily Mail is in charge of the edition assisted by Miss Katharine Curtis of the newspaper's office, who reported that demand for copies has been "terrific." (For complete story, see ML-Jan. page 61.)

F & L Bond Sales \$450,000

With 10 days still to go in the Fourth War Loan, Fuchs & Lang Mfg. Co., Div. of General Printing Ink Corp., reported February 4 that a total of \$450,000 in war bond pledges had been received in the drive to give away F & L lithographic prints to purchasers. On the day of the report, Herbert Kaufman, committee chairman, and advertising manager of GPI, stated that there were still part of the 1200 prints available for lithographers purchasing bonds through the company.

Globe Incorporates

Globe Organization, Inc., New York, doing printing, multigraphing and lithographing, was incorporated recently.



BLACK THAT'S BLACK WHITE THAT'S WHITE

... HUNT'S GRAPH-O-LITH DEVELOPER
FOR LINE AND HALFTONE NEGATIVES ON
PROCESS FILM, STRIPPING FILM AND PAPER

Black as pitch, white as snow—Hunt's developer gives you negatives with both these characteristics. Never any loss of tone or detail. Always clear dot formation, because Hunt's Graph-O-Lith halts development in the low densities. Does its job in hard water and won't blister your negatives.



Help yourself,

help your country—

BUY WAR BONDS.

PHILIP A. HUNT COMPANY

ESTABLISHED 1909

BROOKLYN, N. Y.

CHICAGO, ILL.

LONG ISLAND CITY, N. Y.

CAMBRIDGE, MASS.

CLEVELAND, OHIO

BLANKOT

Reg. U.S. Patent Office

A NEW REMEDY FOR AN OLD CONDITION

BLANKOT is a liquid that immediately rectifies bad conditions of rubber blankets on offset presses, whether caused by grease and oil, water, or atmospheric conditions, all of which make rubber blankets unfit for use.

Apply BLANKOT with a soft rag or cheese cloth

MANUFACTURED ONLY BY

MARTIN DRISCOLL & CO. ★ CHICAGO, ILL.

GREAT WESTERN PRINTING INK CO., PORTLAND, OREGON ★ BRANCH FACTORY, MILWAUKEE, WIS.

NEW EQUIPMENT AND BULLETINS

R. & P. Handles Harris Line

Roberts & Porter, Inc., lithographic supply firm of New York and Chicago, has just been appointed agent for Harris Litho Chemicals manufactured by the Harris-Seybold-Potter Co., of Cleveland and a full line of Harris products will be carried at both the Roberts & Porter branches, 402 South Market St., Chicago, and 100 Lafayette St., New York.

The line of chemicals will be added to the supplies already being handled by Roberts & Porter, which include leather rollers, rubber blankets, mollenon, Aquatex, and Dampabase. In introductory advertising for the Harris line a suggested trial order is compiled. The Harris line includes high density deep etch sensitive coating, deep etch developer; deep etch zinc etching solution, deep etch aluminum etching solution, stop out solution, deep etch developing ink, deep etch lacquer, litho asphaltum, counter etch, plate cleaning solution, deep etch swabs, anhydrous plate wash, cleansing paper, Hydrogum, surface plate developing ink, tannic acid, and other products.

Offer Nationwide Service

The service program of Graphic Arts Market Research, Chicago, is now being made available to printers and lithographers on a nation-wide basis, Ellis T. Gast, managing director, has announced. Organized last September as a division of the Graphic Arts Association of Illinois, the research service was originally planned to serve Illinois printing craftsmen only, but Mr. Gast explained that it was decided to make it available throughout the country.

Facts, figures, reports on new industrial developments and other information of interest to printing salesmen in preparing to meet postwar market conditions are being provided by the service and a reference library

is being built up. Of particular interest to lithographers, Mr. Gast said, will be a bulletin on "The Future of Offset Lithography," which is in preparation.

Forms Broadston Supply Firm



The Broadston Litho Supply Corporation was established February 1 at 55 Vandam Street, New York, by T. M. Broadston (above). The new company will handle litho blankets and a complete line of supplies, Mr. Broadston said. For the last six years "Ted" Broadston has been eastern manager for Rapid Roller Co. and prior to that time represented International Printing Ink and Sinclair & Valentine Co. in the Chicago area. Before his work as ink salesman, Mr. Broadston was a pressman in Chicago and has been in the lithographic industry for about 12 years.

Litho Letter Gives Pointers

Pointers on rubbing up plates and on running albumen plates are contained in the December and January issues of *Litho Letter*, the newly introduced monthly leaflet published by Fuchs and Lang Mfg. Co., New York. Prepared for the man in the shop, the *Litho Letter* discusses different phases of the lithographic process.

Reports on Paper Supply

The S. D. Warren Co. has issued a booklet "Probable Availability of Printing Paper" which reports the outlook for the supply of paper as of January 1. The booklet tells the need for initiative in conserving present supplies, and for salvaging waste paper. The booklet states that the objective of the War Production Board is to arrive at a level of paper consumption that is low enough to be sustained by pulp production throughout the war. Once that level is found it may be expected to continue, with only moderate improvement for some months after the end of the European war, the booklet states. Copies may be obtained from the Warren company, Boston 1.

Bingham Brothers Elects

Four vice-presidents have been elected by Bingham Brothers Co., New York, manufacturers of rollers. They are Albert H. Miller, who continues as manager of the Baltimore office; Benjamin E. Gates, manager of the New York factory; Kenneth E. Butler, Philadelphia manager and recently placed in charge of sales promotion and advertising; and Wilson H. Brittingham, manager of the rubber and synthetic roller department including research and development.

Champion Lists Specifications

Grades, sizes and weights of paper now being made under War Production Board restrictions are listed in a booklet just issued by Champion Paper & Fibre Co., Hamilton, Ohio. The listings include offset papers, litho coateds, label papers, bonds and other types of Champion products.

Reinhold-Gould, New York paper firm, announced January 10 that Champion papers have been added to its line.

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BOOK PRODUCTION

(Continued from Page 32)

of offset and letterpress in the book field, doing the text in letterpress and the end-papers, cloth covers, and jacket-wrappers in offset. Here again one not only enhances the appearance of the book, but he also increases the marketing value because of the added eye-appeal made possible by the artist's possibilities in design for offset as against all letterpress.

(3) Another striking example of the possibilities of letterpress and offset in combination, with which I have had experience, is a short-run magazine involving a number of pages of text, and thirty-two pages of halftone illustrations which were to be bound in as two 16-page signatures. The text material prints regularly on a Grade A English Finish. The job was planned to print the illustrations on a good grade of enamel until it was demonstrated by research that they could be reproduced quite faithfully on regular finish offset paper by the deep-etch method. I am willing to admit that the sharpness of detail obtained was not as complete as it may have been from a halftone engraving on an enamel surface. However, the results proved that one could not justify the additional expense, which was about a hundred dollars in this particular case. The difference here occurred in the cost of halftone engravings and the time required to make them ready for printing, as compared with the cost of negatives and positives and the time required to prepare them for printing.

It should be pointed out at this juncture that the experiences I have cited are all based upon the use of film negatives and positives for offset printing, not wet or dry glass plates.

All that has been said thus far about the offset process is based on actual experience. The voice of experience wishes to speak again on the matter of negatives. There are paper negatives which may be used a number of times on jobs where shrinkage is not important. It is possible to produce a very good quality of printing with

this type of negative and at low cost. Film negatives, or positives, may be used straight or stripped on glass. Strip-film properly laid on glass may eliminate chances of variation in a one-color print, but it cannot be depended upon for registering one color over another for the reason that the film is so thin that it is hardly possible for one to iron out two separate pieces exactly to the same dimensions. This brings us to the coated glass negatives which are dependable for register work but, in my opinion, they are no more dependable as far as detail is concerned than a straight film negative.

In conclusion, I wish to say that in my judgment no piece of printing of the most pleasing quality is made possible by one method of reproduction alone. I believe that it behooves every man who is charged with the responsibility of planning and producing printing in a printing plant to become well enough acquainted with the possibilities and costs of the various processes to be able to decide how they may be applied effectively to the many problems with which almost every printer is confronted. ★ ★

COLOR PAPER

(Continued from Page 28)

ple printing. However, to most lithographers the problem of registering film and plates has long been solved, and most litho shops have some means at their disposal for attaining this result. (Figure 3.)

As an example of how Ansco color paper is being used in the war effort as an aid to the preparation of cartographic drawings, let us look into a typical lithographic plant. From the following description of the present use of color paper the lithographer may obtain an idea for other uses of the color paper when it is more widely available. The making of color halftone proofs in place of the present Van Dyke or press plate proofs probably offers the widest possibilities. The method described here for map proofing varies little from that which would be used for proofing a halftone color negative.

Simplified Color Proofing

For many years the proofing and checking of cartographic drawings has been an obstacle which has been difficult to overcome. This was especially true if the map involved was to be printed in three or more colors. At the present time composite proofing is usually accomplished by the use of a blue print paper or the application of an acetate overlay. Because of the very minute detail present in many cartographic drawings however, proofing and checking using these methods is a long and tedious procedure.

The use of Ansco Color paper in place of blue prints is then of advantage both to the cartographic checker and to the platemaker. The same color proof may be used as a plate proof before the final press plates are made, while the checker will use color as a differentiating medium in place of the usual blue print appearing in only one color. The colors formed may be checked against the inks which are intended for use. Registration, negative quality, and correction on the negatives or press plates may be accomplished beforehand, and advanced proofs of the map as it will appear when completed may be supplied if urgently needed.

Many cartographic drawings are made from aerial photographic mosaics. From a mosaic each contour line or intended color is broken down and drawn to scale as indicated in Figures A, B, C and D. The instrument used to accomplish these drawings is the stereoplanograph. The finished contour or planimetric drawings from aerial photographs are then photographed to scale on a high contrast reproduction film or plate and the negatives are then ready for their multiple exposure on Ansco Color paper.

By means of the registration method suggested in Fig. 3, the registration of each line negative is then adjusted in room light while the color paper remains in a fixed position within the camera back. After exposures through the three filters (F, N and C4) the print is developed as recommended and a cartographic

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proof is then completed in full color.

In the post-war era color halftone proofing will be accomplished in a similar manner and most lithographic inks can be matched by the colors which are formed within the paper layers. In addition continuous tone color prints may be made from three color separation negatives or from a single complementary negative film.

All of the above mentioned procedures on Ansco color film and paper are expected to be available for processing by the user, at the conclusion of the present conflict. ★ ★

GOOD WILL TO WAR?

(Continued from Page 25)

of these litho representatives in our opinion, are doing a better job of building postwar markets day by day than any amount of planning on paper.

In the last few years Paramount promotion has made increasing use of offset lithography, not only for

large posters, window displays, and theatre lobby displays, but also for full color folders, brochures and for many other of the countless forms taken by the printed word in the motion picture industry. We don't believe that we are unlike other buyers of printing and lithography when we say that when the market passes back into a normal buyer's variety, we will find it difficult not to remember the firms by their salesmen. And, thus remembering, we can't help but find it difficult to place our work with a lithographer whose salesman kicked us around unnecessarily when he had the chance.

We have a genuine interest in the graphic arts field, both from past experience and from our present activities. We read the graphic arts trade magazines and thus get an idea of the technical trends as well as the salesman's side of the business. Salesmen, like buyers, have more than their share of difficulties these days, and perhaps this lifting of the veil of a

buyer's thinking will be of some value to them. ★ ★

THIN PAPER

(Continued from Page 29)

upper and lower tongue of the guides in addition to a sheet from the pile.

Regardless of the thickness of the sheet to be run, there should be about .003 inch clearance to allow for the variation in the stock. Anything less may prevent the side-guide from pulling over. On the other hand if the clearance is more than three-thousandths the sheet may crowd into the guides and cause misregister in the front guides.

NOW let's look at the pile with sheets curled down on the back edge. This condition can cause no end of trouble because all of the sheets won't be curled exactly alike. Some may register while others may be forced into the guides by the feeder tapes. These tapes are often coarse and after being used for some



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time become frayed. There are also often metal connecting clips used to patch the tapes when they are broken. These tapes should be examined for they develop edges which may catch a sheet now and then. This often goes unnoticed throughout the run and out-of-register sheets, and even wrinkled sheets get into the delivery pile.

The variance in size of the sheets has many times seemed unimportant. But because of the contact of the rollers and brushes used to steady the sheet on the tapes, this becomes very important in running thin papers. Most presses cannot operate without these wooden rollers or brushes, and since their purpose is to assist the tapes in delivering the sheet into the guides, they must rest on the extreme back edge of the sheet. When the sheets vary in size it is impossible for this operation to function properly.

ON the feed roll type press the sheets should be perfectly straight across the gripper edge. These presses work on a different principle than the three point guide press. Here

you have a series of stops or plates which extend slightly above the cylinder surface, and one is placed between every two grippers from one end of the impression cylinder to the other. The sheet is forced to these stops by a set of feed rollers or cams which have a slight overfeed causing each sheet to touch the stops with the same tension. The feed cams also extend across the entire press. Therefore, if the stops are in a straight line across the gripper edge of the cylinder and the sheet edge is concave or convex, different portions of the sheet will touch the stops sooner and with more force than others. This will cause misregister. In cases where the paper is out-of-true the sheets will wrinkle.

WHEN referring to sheets being flat, we usually mean the condition of the paper in the pile. Paper comes to us with a certain moisture content and often undergoes severe changes of temperature and humidity before it reaches the pressroom. However, the more common difficulty is when these changes occur while in the

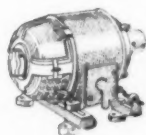
process of printing. It is fortunate when the trouble is encountered when running the first color, as it may be corrected before printing, thus avoiding the spoiling of the job.

If the paper comes to the pressroom fairly dry and the humidity of the room is high, the ends of the sheets in the pile will wave or ripple. This is of course because the ends of the sheets absorbed moisture, expanded, and are longer than the center portions of the sheets. This condition will cause misregister across the sheet on succeeding colors, often making the sheet to appear to be shrunk. The curl or wave on the ends draws the sheet in when going between the blanket and impression cylinder. When this condition is extreme the sheets will wrinkle.

The remedy for this is seasoning the paper or conditioning it to the pressroom atmospheric condition. Of course some of this trouble may be avoided by keeping the skids of sheets covered at all times. This insulates them from sudden changes in humidity.★★

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* Where titles are marked with an asterisk, the original articles can be furnished as photographic copies at twenty cents per page, plus six cents postage for each four pages or less. Copies of United States patents can be obtained by sending ten cents per copy to the Commissioner of Patents, Washington, D. C.

Photography and Color Correction

*A New Method of Making Large Screen Tints. Theodore Warmbold. (Photo-Engravers' Bulletin), 33, No. 4, Nov. 1943, pp. 82-84 (3 pages). A very reliable method of making highlight dot screen tints that will be smooth and even over the entire surface is to use an elongated or slit stop, such as would be used in making a single-line screen negative through the conventional cross-ruled halftone screen. Screen tints made by this method are to be used for backgrounds and cannot be used on color plates in connection with the regular halftone key plates. A simple method of printing a white line around a black letter, which does not require the shifting of the negative during the printing operation, is also discussed.

Removal of Hypo and Silver Salts from Photographic Materials as Affected by the Composition of the Processing Solutions. J. I. Crabtree, G. T. Eaton, and L. E. Muehler. (Journal of the Society of Motion Picture Engineers), 41: 9-68, July, 1943. Communication No. 862. The various factors affecting fading are discussed. Suitable methods of testing for residual silver and hypo are given and suggested maximum permissible quantities for a satisfactory life of the films and prints are outlined. Several factors contribute to the retention of sodium and silver thiosulfates and the extent of this retention was measured by careful determination of the residual thiosulfate and silver in the processed material. The hardening agent, potassium alum, used in hardening baths and fixing baths caused the greatest retention while chrome alum

had little effect. The accumulation of silver during exhaustion of the fixing bath resulted in retention of silver thiosulfate. The removal of sodium and silver thiosulfates was aided by (1) using a second fixing bath to remove silver and (if nonhardening) to assist in removal of hypo, (2) increasing the pH of the fixing bath preferably above the isoelectric point of gelatin, (3) hardening prior to fixation as compared to hardening during or after fixation, (4) raising the temperature of the wash water, and (5) increasing the pH of the wash water or using a dilute ammonia solution near the end of the washing process. These treatments were less effective with photographic papers because of the high retention of thiosulfates by the paper base and the baryta coating. Processing recommendations to insure permanency during both archival and normal periods of storage are given. (Monthly Abstract Bulletin of Eastman Kodak Company, 29, No. 9, Sept., 1943, p. 357.)

Hypo Eliminator Solution. Lowell E. Muehler (to Eastman Kodak Company). (U. S. Patent No. 2,338,662, Jan. 4, 1944). The method of elimination of hypo from photographic silver images which comprises treating said images with an ammoniacal peroxide solution of a soluble ionizable halide selected from the group consisting of hydrobromic acid and hydriodic acid and their water soluble ionizable salts with a basic material selected from the class consisting of organic amines, ammonia, and the alkali metal elements.

Photographic Tone Correction Mask. Robert H. Morris (to Eastman Kodak Company). (U. S. Patent No. 2,338,661, Jan. 4, 1944). The method of forming a photographic tone correction mask which comprises giving a light-sensitive silver halide photographic element an exposure through a transparency of such intensity that only the toe densities of said transparency are recorded, developing in the exposed photographic element a silver image of opposite sign to said transparency and of higher gamma than a second image subsequently formed therein, exposing the developed photographic element containing said image and unexposed silver halide through said transparency to record all the detail of said transparency, forming in the reexposed photographic element an image not attacked by solutions capable of removing silver from the photographic element and of gamma lower than said silver image, and removing the high gamma silver

image from the photographic element without affecting said lower gamma image.

*Photogravure — Non - Reflecting Coatings for Copying Lenses. H. M. Cartwright. (Process Engraver's Monthly), 50, No. 600, Dec., 1943, p. 323 (1 page). A discussion of the causes and affects of scattered light resulting from reflection by lens surfaces. The principle underlying the use of nonreflecting lens coatings depends on light interference. Examples are given.

*Poor Offset Copy Is Costly to Buyer. Eugene St. John. (Inland Printer), 112, No. 3, Dec., 1943, pp. 55-56 (2 pages). It is costlier to work from poor copy than from good. Sometimes poor copy must do, however, and the author offers suggestions for its reproduction. The customer should be informed in advance of the extra expense entailed.

*Flats. Irene H. Sayre. (Modern Lithography), 11, No. 12, Dec., 1943, pp. 26-27, 63 (3 pages). This article, one of a series, may be used as instruction material for new employees on the assembly of flats for making albumin or deep-etch litho plates.

*Back to Fundamentals. Anonymous. (National Lithographer), 50, No. 12, Dec., 1943, pp. 38, 54 (2 pages). This article discusses briefly a simple equation Lens opening divided by screen opening equals camera extension divided by screen distance. With these four values the cameraman can calculate any single value if he knows the other three. The remaining section of the article discusses briefly the possible causes of plate failure and suggests remedies. Mention is made of petty troubles of the apprentice pressman, such as feeder trouble, dampeners that dry in spots, and gradual greasing of the plate.

Planographic Printing Surfaces and Plate Preparation

*Photo-Lithography — Positive Reversal—Gum Process. A. Haigh and H. M. Cartwright. (Process Engraver's Monthly), 50, No. 600, Dec., 1943, pp. 328-29 (2 pages). When areas of unexposed gum are large or numerous it is often quicker to insolubilize them by exposing the plate once again for a few minutes in a vacuum frame. The work areas are first masked out with thin metal foil or opaque paper. An alternative method sometimes preferred, to prevent spots and unexposed portions from developing is to "stop

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out" by painting over them a thin coating of waterproof varnish, and the following is very satisfactory: shellac, 25 grams (1 oz.), industrial spirit, 100 cc. (4 liq. oz.). A pool of developer is poured on the plate and quickly distributed with a swab of cotton, wool, or plush. This solution is poured over the work areas and all the abrasive action required will be obtained by working the pad in circular movements, and not more than very light pressure, as the weight of the pad is usually sufficient. When zinc plates are used, a mild effervescence is noticed when the liquid begins to penetrate the unexposed parts of the coating and the lactic acid commences to act on the metal.

Equipment and Materials

Apparatus for Graining. Flournoy Corey, Fred Doetzel, Jr., and Robert Donald Pitts. (U. S. Patent) No. 2,337,453 (Dec. 21, 1943). In a graining machine including a tray, driving means for imparting movement to the tray in a substantially circular path, means for supporting the tray for free movement, and means separate from the driving means and substantially coincident with the supporting means for carrying the radial centrifugal load.

Paper and Ink

***The Structure of Lithographic Inks.** Charles F. Geese and James J. Deeney. (National Lithographer), 50, No. 12, Dec., 1943, pp. 36, 54 (2 pages). A discussion of the structure of lithographic inks, with some consideration of the condition known as "washing" or "scumming." In the manufacture of offset inks for paper, very little or no change has been made in their formulation for the past several years. About the only change worthy of mention is the use of increasing amounts of oleoresinous varnishes in offset inks. In the tin-decorating field, however, new types of synthetic vehicles have been used in offset inks, and the "cycle of bake" as well as the flexibility and toughness of the printed film, has been improved considerably.

***Identification of Organic Pigments.** R. A. Abbott and E. I. Stearns. (American Ink Maker), 21, No. 12, Dec., 1943, pp. 27-29 (3 pages). The identification of organic pigments by their characteristic spectral absorption curves is illustrated by an analysis of the nine red organic pigments which are most widely used in the making of printing inks.

***Printing—Ink Permeation of Paper—Castor-Oil Test.** (Paper Trade Journal), 117, No. 25, Dec. 16, 1943, p. 37 (1 page). Revision of T.A.P.P.I. Tentative Standard Method T462 m-43. This method consists of measuring the time in which a drop of U.S.P. castor oil produces a uniform translucent spot in paper. It is a measure of the receptivity of paper to printing inks having an oil vehicle, but is suitable

only for easily permeable papers such as news, book, and mimeograph.

General

***Offset Press Operation.** Theodore Makarius. (Modern Lithography), 11, No. 12, Dec., 1943, p. 31 (1 page). Regarding the question of colors and the proper pH of the press fountain water, the writer believes that it is more a matter of condition of the plate or type of job on hand. Normally, any color will run with the 3.8 to 4.6 range without any trouble, but if the practice of starting up with 4.6 is followed and the acid increased according to the result at hand, enough acid can be added to make the plate print sharp and clean, but care must be taken never to go below 3.8. If, however, the plate doesn't print clean with a pH of 3.8 regardless of the color, the trouble most likely can be traced to some other cause. Any acid added beyond this point will only complicate the situation.

***Closing the Gap Between Platemaking and Pressroom.** W. J. Causey. (National Lithographer), 50, No. 12, Dec., 1943, pp. 30, 32, 56 (3 pages). Without good plates the press is of no value, and without good pressmanship the platemaker is useless. The author feels that friction between the pressroom and platemaking can be avoided through correct procedures in both departments, which he outlines.

***The Problems of the Offset Lithographer.** Anonymous. (National Lithographer), 50, No. 12, Dec., 1943, pp. 18, 42 (2 pages). This article is a compilation of six inquiries received by the Readers' Service Bureau, and the replies. These cover the following subjects: static trouble, emulsification of ink on fast presses, "fading" of plates after short runs, repairing holes in blankets, and register troubles. The final item was furnished by a reader and deals with the care of dampers.

Method of Ornamentation. Albert R. Bourges. (U. S. Patent) No. 2,336,590 (Dec. 14, 1943). In the reproduction art, the method of preparing composite copy by applying details to such copy by the transfer process, through the use of a transfer screen, which method consists in superimposing a shading sheet having detail in desired areas thereof on the line copy, then superimposing a sheet of transparent material on the sheet, transferring detail by the use of a transparent ink from the transfer screen to desired areas on the transparent sheet and then rendering the transferred detail photographically opaque by the application of an opaque substance thereto which will adhere to the transferred detail, thus forming complete copy which may be photographed to form a negative.

Miscellaneous

***Plastic Printing Plates.** J. S. Murtle. (Photo-Engravers' Bulletin), 36,

No. 5, Dec., 1943, pp. 47-8 (2 pages). The International Photo-Engravers Union of North America has issued a 24-page publication which rescribes the results of more than one thousand trials and experiments to test the adaptability of plastics for the production of photo-engraved and etched printing surfaces. The final conclusion is summed up in one sentence. "The successful use of plastics for etching purposes in photo-engraving is not feasible at the present time and with the materials now available."

***This Thing—Research?** J. S. Murtle. (Photo-Engravers' Bulletin), 33, No. 4, Nov., 1943, pp. 175-182 (8 pages). A discussion of the types of laboratories doing extensive and applied research, with suggestions for carrying on research in the specialized industry of photo-engraving.

***Platemaking Developments Aid Printing Progress.** Douglas C. McMurtrie. (Inland Printer), 112, No. 3, Dec., 1943, pp. 25-27 (3 pages). A review of developments in photoengraving, electrotypes, and stereotype methods. Mention is made of progress in offset printing. Paper and ink makers have greatly improved their products during recent years. (To be concluded in January, 1944 issue.)★★

A. R. Knop, Platemaker, Dies

Alfred R. Knop, president of Knop & Brauer, Inc., Milwaukee, platemakers to the trade, died January 10. Mr. Knop was formerly head of the Progressive Fine Art Co. for 15 years after having participated in its organization in 1921. In 1937 he organized Knop & Brauer with Joseph J. Brauer. He became a member of a War Production Board advisory committee in 1942.

Paper Executive Dies

John E. A. Hussey, New England sales manager for International Paper Co. died January 27 at his home in Brookline, Mass. He was 82. He had lived in Brookline for 77 years, and joined the Russell Paper Co. in 1878. He joined the International company when it was formed in 1898, after previously serving as a salesman for the Glen Mfg. Co., Berlin, N. H.

McCarthy, Formerly of Hoe, Dies

Fred McCarthy, president of R. Hoe & Co., New York, until 1939, and since then president of the Champlain Corp., Garfield, N. J., makers of press equipment, died January 18 at his home in Orange, N. J. He was 62.



For three decades we have specialized in offset platemaking. We produce the finest color process, black and white, halftone, and line negatives for machine transfer, or photo composed plates. Bring your platemaking problems to us.

We do not operate presses.

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A new etch that is absolutely free from all harsh irritants, Bichromate or Chromic poisoning.

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CLASSIFIED

All classified advertisements will be charged for at the rate of ten cents per word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. Address all replies to Classified Advertisements with Box Number, care of Modern Lithography, 254 W. 31st St., New York. Closing date: 1st of month.

Position Open:

Pressman—we want a good man for a permanent job with excellent possibilities. Good pay and fine working conditions. He must be highly experienced on small presses. In replying state qualifications, draft classification, wages expected, etc. Plant located in southern Connecticut. Address Box # 926. c/o MODERN LITHOGRAPHY.

Position Open:

Lithograph plate maker, camera man, Lanston Step and Repeat Machine, modern equipment, permanent position. Write or wire immediately Klingstedt Bros. Co., 425 Schroyer Ave., S. W., Canton 2, Ohio.

For Sale:

3 Hand Transfer Presses, 1 large size Type Transfer Press, 200 engraving stones, bargains. Klingstedt Bros., 425 Schroyer Ave., S. W., Canton 2, Ohio.

Help Wanted:

Production Man—to handle contacts with outside lithographers for large Mid-West Greeting Card Manufacturer. The man we want will check art and reproduction, fine color work, layouts, press sheets, etc. He must know quality workmanship and know how to get it; must have complete knowledge of modern litho methods and requirements. Exceptional opportunity for now and postwar. Address Box # 927, c/o MODERN LITHOGRAPHY.

Will Buy:

One 26 x 40 Harris LSQ Offset Press. Must be in first class condition—not over 5 or 6 years old. State age, model, number and price. Address Box # 928, c/o MODERN LITHOGRAPHY.

For Sale:

F & L graining machine, 48 x 56 bed with steel marbles—\$395. Morrison Stitcher with motor—\$325. 200 zinc plates 14 x 19—20c each. Contact Vacuum frame and motor, 12 x 18—\$75. Pease lamp—\$110. Address Box # 930. c/o MODERN LITHOGRAPHY.

For Sale:

Rotoprint offset press, 11 x 17, vacuum feed, plates. Runs rolls and sheets . . . \$375. Address Box # 932. c/o MODERN LITHOGRAPHY.

Wanted to Invest:

Experienced all around lithographer, age 40, wishes to buy interest in small going litho plant anywhere. Address Box # 931, c/o MODERN LITHOGRAPHY.

Lithographers:

Sales executive controlling over \$100,000 yearly business, steady, profitable color work (not war work) seeks connection with foresighted plant that is preparing now for post-war, or investor who may be interested. Address Box # 930. c/o MODERN LITHOGRAPHY.

Use "Plate Seal"

Chemically seals up plates during press stops. No need to gum up plates. Prevents oxidizing. Graphic Arts Laboratories, Box 365, Hamilton, Ohio.

Help Wanted:

Litho-Pressman—For black iron and tin plate. Must be qualified color matcher—able to run exacting design work. Deep etched plates used throughout on Hoe single color presses. Permanent. Essential workers cannot be considered without a statement of availability. Armstrong Cork Company, Closure Division, Lancaster, Pa.

WASHINGTON

(Continued from Page 31)

Joint Committee of the Printing Industry; Arthur Brooks of American

Colortype Co., Chicago, and Philip S. Salisbury, editor of *Sales Management*. Mr. Brooks discussed the proposal for standardization of computing paper, (this plan is outlined in detail on page 43), and the Congressional Committee suggested that the Bureau of Standards further study the proposal. Principle recommendations to come out of the hearing were: 1.) Curtailment of the use of paper within the industry through consumer education and cooperation; 2.) Simplification of paper measures similar to those advocated by the U. S. Bureau of Standards for a number of years; and, 3.) An increased number of men in the woods to cut more wood pulp, shortage of which is at the root of the trouble. ★★

Paper Trades Meet

The various associations within the paper and pulp industry are holding their annual meetings in New York during the week of February 13. These include the divisions of the American Paper and Pulp Association which were scheduled to hold sessions at the Waldorf-Astoria, and the Technical Association of the Paper and Pulp Industry, meeting at Hotel Commodore. Of special interest to lithographers is the graphic arts session of the latter association which was scheduled to meet Tuesday, February 15. M. S. Kantrowitz, Government Printing Office, was to be chairman, and the program includes Reducing Pressroom Waste by Supplies Inspection, by Jack Beierwaltes, E. J. Kelly Co., Kalamazoo, Mich.; Luminescent Pigments, F. A. Stutz, New Jersey Zinc Co.; Printing of Fluorescent Maps and Charts, by Lt. Commander Paul A. Smith, Coast and Geodetic Survey, Washington; and Substitution Products in the Manufacture of Printing Inks, by G. L. Erikson, Protective Coating and Materials Section, War Production Board.

Mayer Addresses Mailers

Edward Mayer, James Gray, Inc., New York Lithographers, addressed the January 11 meeting of the Mail Advertising Service Association at the New York Advertising Club.

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FOR

OFFSET LITHOGRAPHY

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also square edge plates for
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Sell your "not needed" long focus lenses to us now. Every plant has some which are not in use. Highest cash prices paid. Give details as to type, manufacturer's name, etc., and your asking price.

PHOTO LENS CO.

140 W. 32nd St.

NEW YORK CITY

LNA Announces Competition

Lithographed elementary and high school publications from all parts of the country are eligible for entry in the Fifth Annual Lithographed Publications competition sponsored by the Lithographers National Association. The contest has been announced in connection with the coming convention of the Columbia Scholastic Press Association which meets annually at Columbia University, New York.

Union Hears Donaldson

D. C. Donaldson of Eastman Kodak Co.'s Chicago technical division was guest speaker at the January 21 "Lecture Night" of Chicago Local No. 4, Amalgamated Lithographers of America. Mr. Donaldson discussed various phases of photography as applied in offset operations, and described his company's new magenta contact screen. The meeting was held at the organization's headquarters building.

Dayton Shifts Personnel

The Dayton Rubber Mfg. Co., makers of Dayco press rollers, announces the appointment of T. C. Davis, formerly manager of industrial sales, as vice president in charge of mechanical sales planning and experimental sales. T. D. Slingman, New York district manager, has been made vice president in charge of mechanical sales.

To Market Ink Divider

Printing Machinery Co., Cincinnati, has recently obtained exclusive manufacturing and distributing rights for the Flinker Fountain Divider. The device is said to permit adjustments of irregularities in the ink fountain. It will be available as soon as present restrictions of materials are lifted.

Arvey Gets "E" Award

The Jersey City plant of the Arvey Corp., mounters and finishers of cardboard displays, has been awarded the Army-Navy E, according to an announcement made in Washington January 26. Announcement of the date for the award ceremonies is expected shortly.

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...Up a Tree

EVEN though war conditions may have driven your business "up a tree" as far as your regular customers are concerned, — and though you may still have little to sell, — it is undoubtedly wise to keep looking to the future, — to keep an eye on your post-war markets and to maintain contact with your peace-time customers through regular advertising in representative trade publications.

If you would maintain your old contacts, — and establish new ones, — for post-war business in the field of Lithography, we suggest advertising now in

MODERN LITHOGRAPHY

254 WEST 31st STREET

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Member, Audit Bureau of Circulations

TALE ENDS

What may be the first step toward the disposal of surplus litho materials to our industry was recently taken by the Army Air Forces, Materiel Center, Midwestern Procurement District, Redistribution & Salvage Section, Municipal Airport, Wichita, Kan. That office is seeking a mailing list of lithographers to circularize them regarding surplus materials which must be sold. If you are interested you might drop a line to the District Redistribution & Salvage Officer.

★

A page advertisement in the Standard Advertisers' Register has been purchased by the New York Photo-Lithographers Assn. The ad is addressed to users of lithography and states that the firms listed therein should be consulted by buyers of lithography. It lists 28 New York litho firms as members.

★

Penn R. Watson, of William J. Keller, Inc., Buffalo litho house, and a director of the National Association of Photo-Lithographers, has recently been honored by the Shriners. His title is now—(take a deep breath)—Forty-fifth Illustrious Potentate of Ismailia Temple of the Ancient Arabic Order Nobles of the Mystic Shrine. A complete issue of the Shrine Smile is devoted to photos of Penn. from the age of three on up through the celluloid collar, the World War I uniform, the brass band radiator flivver, and the present Penn. He is described as club man, social worker, printer, lithographer, sportsman, horticulturist and thinker

★

If your copy of MODERN LITHOGRAPHY arrives late we're sorry. When you combine the printers' help situation, the bindery bottleneck, and the overloaded post office, you usually wind up late.

MODERN LITHOGRAPHY



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the strength...*

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And so it is in platemaking. The durability of the final result—the ink bearing image—depends upon the complete effectiveness of each and every one of many chemical reactions. An error in judgment, or a faulty solution, may result in a weak plate—a plate that will soon break down on the press.

You can eliminate the fuss and bother, the loss of time and effort, the possible chances for errors usually associated with mixing your own solutions, by standardizing on PITMAN PREPARED PLATEMAKING SOLUTIONS. These stable, ready-to-use materials are compounded to produce clean, durable plates. PITMAN'S "KNOW HOW" plus rigid control in manufacture assures a high degree of dependability—a factor around which you can build your platemaking routine and pressroom schedule with confidence.

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NOW AVAILABLE. Complete and comprehensive Guide Book of Essential Wartime Printing and Lithography. 64 pages (8½" x 11") of detailed description and information on every government



public relations problem which can be aided by printed promotion. We shall be glad to obtain a copy for you . . . or write direct to Graphic Arts Victory Committee, 17 East 42nd St., New York City.

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